DECEMBER 1-7, 2016 | VOLUME 35 | NUMBER 46

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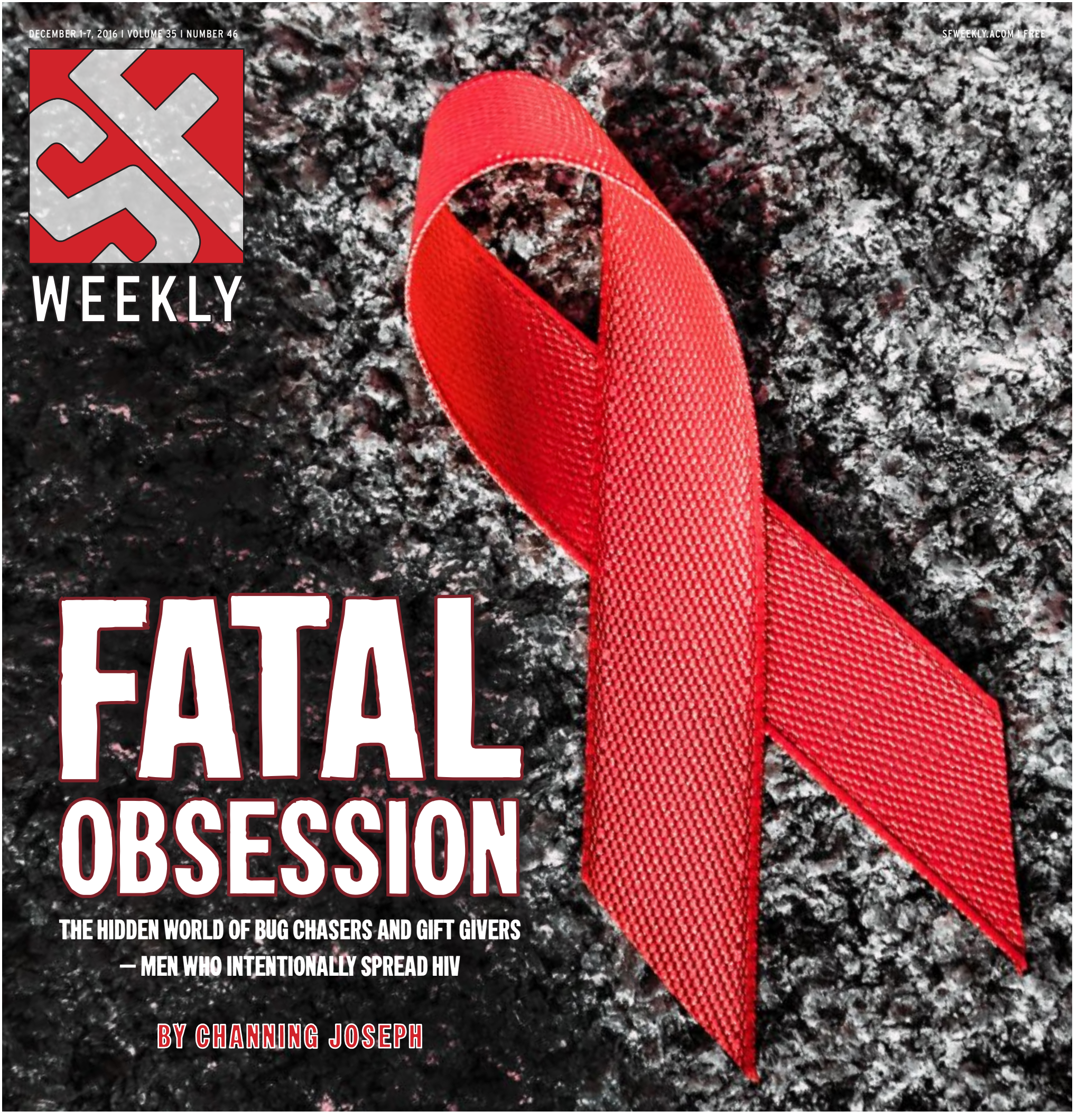

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THE HIDDEN WORLD OF BUG CHASERS AND GIFT GIVERS — MEN WHO INTENTIONALLY SPREAD HIV

BY CHANNING JOSEPH

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GENERAL INFORMATION: 415-359-2600
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SUBSCRIPTIONS

Domestic subscriptions are $60 for six months or $115 for 12 months. Mail to: Subscriptions/SF Weekly, 835 Market Street, Suite 550, San Francisco, CA 94103.

VERIFIED

The *SF Weekly* is published Thursdays by San Francisco Media Co. *SF Weekly* is located at 835 Market St. Suite 550, San Francisco, CA 94103.
SFWEEKLY.COM

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GETTING YOUR TEEN TO NOT DO DRUGS

MOM I'M HEADING OUT TO A PARTY
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UH, I DON'T-
SIP
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OH MAN
PAT PAT
LATER
I'M ALL GOOD ON THE MARIJUANA LEAVES, THANKS
DON'T WANNA GET TOO HIGH-FIVED

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Trans Girl Next Door by KYLIE WU

Look! We got a pretty Lady over there!
#@!@ *!@#
Did that other guy say "that's a man!"...?
Maybe he said something else? I kinda wish I could ask him...
Oh whatever, I should stop thinking about it. I shouldn't care about what people say.
I'm gonna eat Indian food to abuse my asshole to cope with the pain!!!
Oh so what~ This experience will help me grow a thicker skin. I'm gonna level up and evolve into the strong confident trans woman that I'm meant to be.
I'm glad I'm totes over it after a day of internal struggle and processing.
Holy shit! I'M NOT OVER IT! How did all these carbs get in my hands, and why so tasty?!?!

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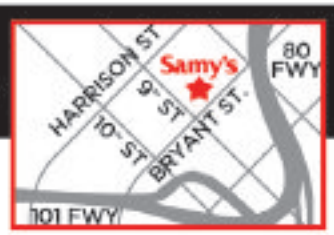

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Reaching Out to the Homeless Before Clearing Their Camps

Voters passed Proposition Q banning tents on sidewalks, but that's not why you're seeing more homeless encampments being cleared.

Mike Koozmin

By Joe Kukura

More than 1 percent of the American homeless population now lives in San Francisco. That's according to statistics from the U.S. Department of Housing and Urban Development's recent Annual Homeless Report, which found the size of the homeless population in the United States to be just under 550,000 people. The same report put San Francisco's homeless population at 6,996 people, which means that 1.27 percent of the nation's homeless are living right here.

That staggering statistic may be new, but the homeless problem is entirely familiar to anyone who's spent any time in the city. That's why the San Francisco ballot in November's election had four propositions relating directly or indirectly to homelessness. The most controversial of these was Proposition Q, whose passage has banned tents on public sidewalks.

The city's Department of Public Works has been sweeping tent encampments since before that measure passed by a slim majority, notably the ongoing clearing of a large encampment near the PG&E facility at 19th and Folsom streets.

In addition, recent tent sweeps are not all a result of the passage of Prop. Q, and they would likely be taking place even if that measure had failed. The largest recent sweeps are coordinated by San Francisco's new Department of Homelessness and Supportive Housing. The department has said that it is not stepping up street sweeps in the wake of Prop. Q, but prioritizing certain large encampments it says pose a significant threat to public safety.

Jeff Kositsky, the department's new director, says the goal is the removal of "large encampments that are highly disruptive, unsafe, and unhealthy."

Advocates for the homeless have noticed more aggressive efforts to clear large encampments in recent months.

"They're being stronger now," says Amy Farah Weiss, a homelessness activist and the founder of the St. Francis Homelessness Challenge. "If they cleared an area, they're going to keep targeting that area for the next two months, working with the local businesses and neighbors so that people don't re-encamp."

The clearing of the encampments is also getting strong support from a surprising source — Supervisor David Campos, one of the most liberal members of the Board of Supervisors and a longtime advocate for San Franciscans living below the poverty line.

"Encampments are not a solution to homelessness," Campos wrote in a recent letter to constituents. "They are unhealthy for homeless people, and they are unhealthy for residents and businesses around them."

Campos also vowed in a September press release to "remove all Mission encampments within the next four months." He has less than two months to go to deliver on that promise.

Sweeps of many of the Mission's larger encampments are also occurring, bringing back unpleasant memories of the highly divisive tent city sweeps during the leadup to the Super Bowl earlier this year. But the Department of Homelessness is conducting these sweeps in a much different fashion, and with more focus on outreach.

The department is calling it "encampment resolution," which sounds Orwellian but strives for a far more humane set of best practices than the approach taken before the Super Bowl, which amounted to providing little or no notice before confiscating the tents.

When you see a tent encampment being cleared, you'll notice the confiscation of tents is handled by the Department of Public Works. What you don't see is that the Department of Homelessness has been doing several weeks of outreach work with the homeless individuals affected by the clearing. Most importantly, Kositsky says they will not clear an encampment without first offering shelter and intensive case management for General Assistance and other public services.

"We cannot come in and just move people," Kositsky said at a community meeting in September. "It's inhumane, ineffective, and against the law."

The Department of Homelessness was only created in June of this year, and Kositsky took over as director in August. Since then, the department has developed a fairly involved procedure for removing a tent or clearing an encampment. This procedure, which Kositsky says is "still a work in progress," reflects the social work background and training of many who hold top positions at the department.

The department defines an "encampment" as two or more tents, and keeps a database of all known encampments in the city. The database was compiled by the Department of Public Works, and as of Nov. 1, there were nearly 100 encampments listed in it.

The database also ranks these encampments with a five-tiered system based on the threat they potentially pose to public safety. The categories are "Safe," "Somewhat Safe," "Neutral," "Not Safe," and "Dangerous/Violent."

Most homeless encampments tend to have an informal leader or an "unofficial mayor." The Department of Homelessness identifies these informal leaders, sets up a community meeting with them and the others at the encampment, and offers plans in writing of the date at which the encampment will be dismantled by the Department of Public Works.

But the Department of Homelessness also performs assessments of the people camped there and identifies their needs. It hands out hygiene kits, lets campers know where showers and shelter beds are available, and performs tuberculosis testing so the campers are eligible for public shelters. They also walk people through the process of enrolling for food stamps or General Assistance benefits.

In some cases, the encampment is given a portable toilet. In other cases, campers are enrolled in psychiatric or substance abuse treatment programs (though the enrollment process takes around four weeks).

But not all tent sweeps being conducted right now are using this method of intensive outreach, and the Department of Homelessness still leaves the removal of individual tent encampments to the Homeless Outreach Teams, the Department of Public Works, and the police department.

SF Weekly spoke to David Choy, a lone camper on Shotwell Street who had recently relocated his tent to another block after a sweep.

"They said I could move anywhere but there or the PG&E plant," Choy says. "They did offer to call the shelter. I've been there before. Sometimes you prefer the streets. There's a lot of nuts in there."

Of the 38 encampments rated as "Not Safe" or "Dangerous," nearly a third are in the Mission. That's why the Mission has seen a large number of encampments being cleared in recent months.

"I think it's important to understand why homeless people come to the Mission," Campos says. "Not only has there been an enormous increase in homelessness citywide, but with the enormous amount of development in the Bayview area, homeless people have been forced out of the abandoned buildings where they seek shelter."

"Many of these people have come to the Mission, which is warm, flat, transit-accessible, and has many nonresidential areas," he says.

According to Campos' office, prominent encampment sites in the Mission are also set to be cleared soon. But clearing more encampments necessitates more shelter beds and supportive housing, and San Francisco still has fewer beds and less supportive housing than would be necessary to house its homeless population.

That's been a problem for decades, prompting advocates for the homeless to propose unique new solutions along the lines of the "tiny house" movement.

"For $600, we can create mobile SRO's, these transitional sleep and storage structures," Farah Weiss says, whose St. Francis Homelessness Challenge has been funding a Mission Bay transitional housing community called Box City. "These transitional interim shelters are working in the same kind of experience that people are currently having on the street. But it's taking it a huge step upwards, providing the right kind of sanitation and health support services, making sure that everybody has a secure place to go to sleep at night and storing their belongings during the day, so they can get on that path to transition while we wait for this housing and shelter to be built."

In addition to banning tents on sidewalks by passing Prop. Q, San Francisco voters also rejected Prop. K, which would have levied an additional 75-cent sales tax to fund efforts to serve the homeless and to invest in transportation. That would have created an additional $155 million per year, though Mayor Ed Lee has asked city departments to find spending reductions elsewhere so those programs can still be funded.

Joe Kukura covers local news for SF Weekly. *Follow him on Twitter at @exercisingdrunk.*

feedback@SFWeekly.com

Can Trump's Attorney General Stop Pot Reform?

In the wake of Donald Trump's shocking presidential victory, many in the cannabis industry have expressed concern over how his administration might slow or reverse the rising tide of support for marijuana policy reform. The very fact that the real-estate tycoon won the election so unexpectedly has overshadowed landmark successes in the legalization movement. On Nov. 8, California, Massachusetts, and Nevada legalized recreational use of pot by adults while Maine, Florida, North Dakota, and Arkansas adopted laws allowing cannabis to be used for medical purposes. In addition, Montana voters opted to repeal restrictions on medical marijuana.

Given that Trump won't be sworn in until Jan. 20, the best that any of us can do to understand what he might have in store is to scrutinize his Cabinet picks. The announcement in November that Trump has nominated Sen. Jeff Sessions of Alabama to be attorney general has left many in the industry expressing grave concerns.

Aaron Herzberg serves as general counsel for CalCann Holdings, a holding company that specializes in licensed marijuana real estate opportunities in California. He said in a statement that Jeff Sessions is "the worst pick that Trump could have made for attorney general as it comes to marijuana issues."

"This selection bodes very poorly for the Trump administration to adopt a marijuana-friendly policy," he added.

Jeff Zucker, president of Green Lion Partners, a Denver cannabis business strategy firm, was slightly more optimistic in his outlook.

"We're hopeful that the industry's advancement, especially in the most recent election, will lead to his being open minded as to the incredible benefits cannabis is already having on the country and could eventually have on a federal level," Zucker said.

Still, Zucker remains aware that the industry may be in for quite a battle.

"Should he ignore the clear will of U.S. citizens, the industry is prepared to fight for patients' and citizens' rights to this incredible plant that has improved so many lives."

David Dineberg is the CEO of KIND Financial, a business that provides seed to sale software and financial technology for the cannabis industry. He took time away from his Thanksgiving holiday to elaborate further on how his colleagues and peers are reacting to the news of Sessions' nomination.

"There are no positives in the conversation about it," he told *SF Weekly*. "The conversation is all either negative or people being unsure, not knowing what's really going to happen."

Dineberg also emphasized that he "truly believes" Trump's Cabinet selections will serve at the pleasure of the president. This means that as long as Trump doesn't reverse course on his past support for states' rights, Sessions would have to "go rogue" if he wishes to take on the cannabis industry.

There is also the reality that now a majority of American citizens support some kind of marijuana reform. Support for marijuana reform is now truly bipartisan, an incredible development given the sharp divide on many of the country's most pressing issues. The proof is that deep-red states like Arkansas and North Dakota have now legalized medical marijuana, and that in Florida, where 49.1 percent of voters opted for Trump, 71 percent voted in favor of a medical-marijuana initiative.

"I really don't see this as a red-versus-blue issue anymore," Dineberg said. "How many times in our lifetime have we seen a social movement turned into a business and an industry? We are creating tens of thousands of jobs. We're creating hundreds of millions of dollars in taxes. If the president-elect is counting on job creation, growth in the economy, and all the things he's talking about, marijuana, I believe, is the best example of that in the country right now. It's the fastest-growing industry in the country."

The evolution in acceptance for marijuana continues to expand. Two weeks ago, Puerto Rico Gov. Alejandro J. García Padilla removed marijuana from the list of controlled substances tested for the public sector. Israel remains a strong international presence in the cannabis sciences, and Dineberg cited developments in Latin America, countries in the European Union, and parts of the Middle East as proof that the effort to legitimize and legalize cannabis is now a global pursuit.

Dineberg suggested that should Trump and his administration opt to reverse Obama administration's position that states have the right to change their marijuana laws, he is assured of defeat in a potential bid for re-election. While it may prove problematic that the United States seems far more unified over marijuana than over its next president, it does mean that the progress and support for the cannabis industry will need to be protected if Trump wishes to keep the majority of the country happy.

"Look at the states that Trump won," Dineberg noted. "Michigan passed medical this year, Ohio passed it last year and will be implementing in 2017, and Florida, too. These are states that he won in 2016. If he changes marijuana laws on these guys, he will not be winning those states again. I think he really needs to think about that."

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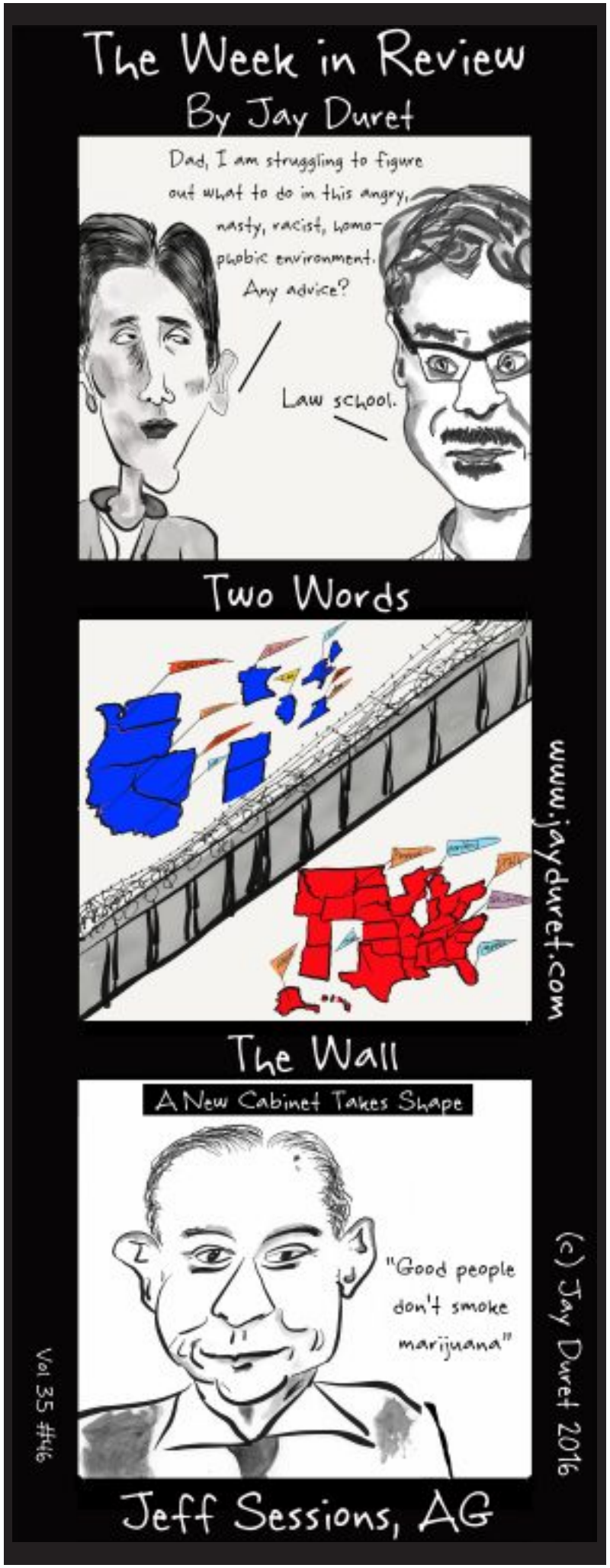
The Week in Review
By Jay Duret
Dad, I am struggling to figure out what to do in this angry, nasty, racist, homophobic environment. Any advice?
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A New Cabinet Takes Shape
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(c) Jay Duret 2016
Vol 35 #46
Jeff Sessions, AG

How I Became A Trimmigrant

The rules on the farm were standard: $150 for every pound you clip, and you have to shit in a hole in the ground.

By Brontez Purnell

Brontez Purnell in an outdoor tub on a marijuana farm in Northern California.

Courtesy of Brontez Purnell

Proposition 64 has passed, legalizing recreational marijuana and making a wet dream come true for many law-abiding hopheads and THC aficionados all over the Golden State. The California "Green Rush" is now in full effect. This development is long overdue, but in light of the other political realities the country is facing right now, it feels like the universe is telling us, "Get stoned, bitches — you're gonna need it."

Well before I moved to the gilded West Coast, I always felt that California somehow equaled weed. The state certainly has what is said to be the best in the world, and with demand comes commerce, of course.

As a struggling artist, I'm often a puppet of this gig economy of ours. I looked up one week and noticed my bank account was in the negative, despite the three ongoing freelance jobs I have. I almost began to cry, but remembered that it was fall — which in some places means roasted chestnuts and turkeys and shit like that, but to many a money-starved Bay Area girl-on-the-go like myself, it means two things: *weed harvest* and also cha-*ching*!

All the way up in the Northern California towns were farms growing weed shrubs. I was happier than a hooker at a business convention when I got a call saying that some farm needed an extra bud-tender-slash-manicurist-slash-weed-beautician. I got my Greyhound ticket and bolted up to an undisclosed location.

I wasn't a novice. Back in the day, I had worked for a weed club on Market Street that had closed down at the time because of a federal shutdown and a new loophole in the law that stated that our club was too close to a "school" — said school being a daycare. I guess the Feds were worried about 3-year-olds buying pot from us, but in any case, I learned how to trim weed and make that shit look hella pretty — a skill that I was now going to put to use in some secluded cabin where I was gonna be working some 10 to 11 hours a day.

I enter the Greyhound, and it's more or less what I expected — 90 percent of the riders look like they're going to some Humboldt County high school reunion. I haven't seen that many White people with dreadlocks and tie-dye shirts since ... well, since the week before, when I was walking down Haight Street. Not being one to judge (sorta), I quickly sit down and notice how totally swagged out Greyhound has become: leather seats, plug-ins for devices, a bulletproof shield for the driver, and the lack of that shit-meets-Pine Sol smell. I am elated by all the comfort, but it is to be short-lived. The driver of the bus announces over the intercom that smoking marijuana at the rest stop is grounds for being put off the bus, and I can feel a wave of sadness pass over the other passengers.

"This includes vape pens also," the driver adds. Now I'm starting to feel fucked with.

AMPLIFIED FEELS EXPLICIT CONTENT

The bus edges up the highway, and all I can think about is that time that Juggalo got his head cut off on a Greyhound. I look down at my own attire — black skinny jeans and cute black-and-gray flannel — and I'm thankful that I remembered not to dress like a Juggalo. I have enough problems in life without getting decapitated on a Greyhound — like, what a tacky way to go, right? Also, I keep thinking of what I'm gonna do with all my money from trimming weed. I am going to buy a new coat, then pay rent, and then — ironically enough — go buy weed.

The bus makes it to the stop where I am to connect with one of the workers at the farm, who then picks us up to drive another hour to the secluded backwoods location where the operation is taking place. The land is off-the-grid and rumored to be surrounded by farms where men make meth and guard their pot farms with machine guns. I shiver, but this job is still less annoying by far than waiting tables or turning tricks, so I muster up the balls to say "fuck it."

The rules on the farm are standard: $150 for every pound you clip, you have to shit in a hole in the ground, and since the farm is so off-the-grid, if it rains very heavily or steadily, you could get stuck there for two weeks. Again, I repeat my mantra of "this is less annoying than waiting tables and it beats turning tricks," but by now I feel like I'm just telling myself this to make myself feel better. In reality, all jobs suck, but the beauty of this job is that it is *seasonal* and will only drain a negligible part of my soul.

Within two weeks, I'll be done, stoned, and have enough money to meet November and December's rent with enough left over to buy my friends drinks at our local pub.

Brontez Purnell has been publishing, performing, and curating in the Bay Area for more than 10 years. He is the author of Johnny Would You Love Me ... (If My Dick Were Bigger)? *(Rudos and Rubes, 2015). Follow him on* Twitter *at @youngerlovers and on* Instagram *at @brontezpurnell.*

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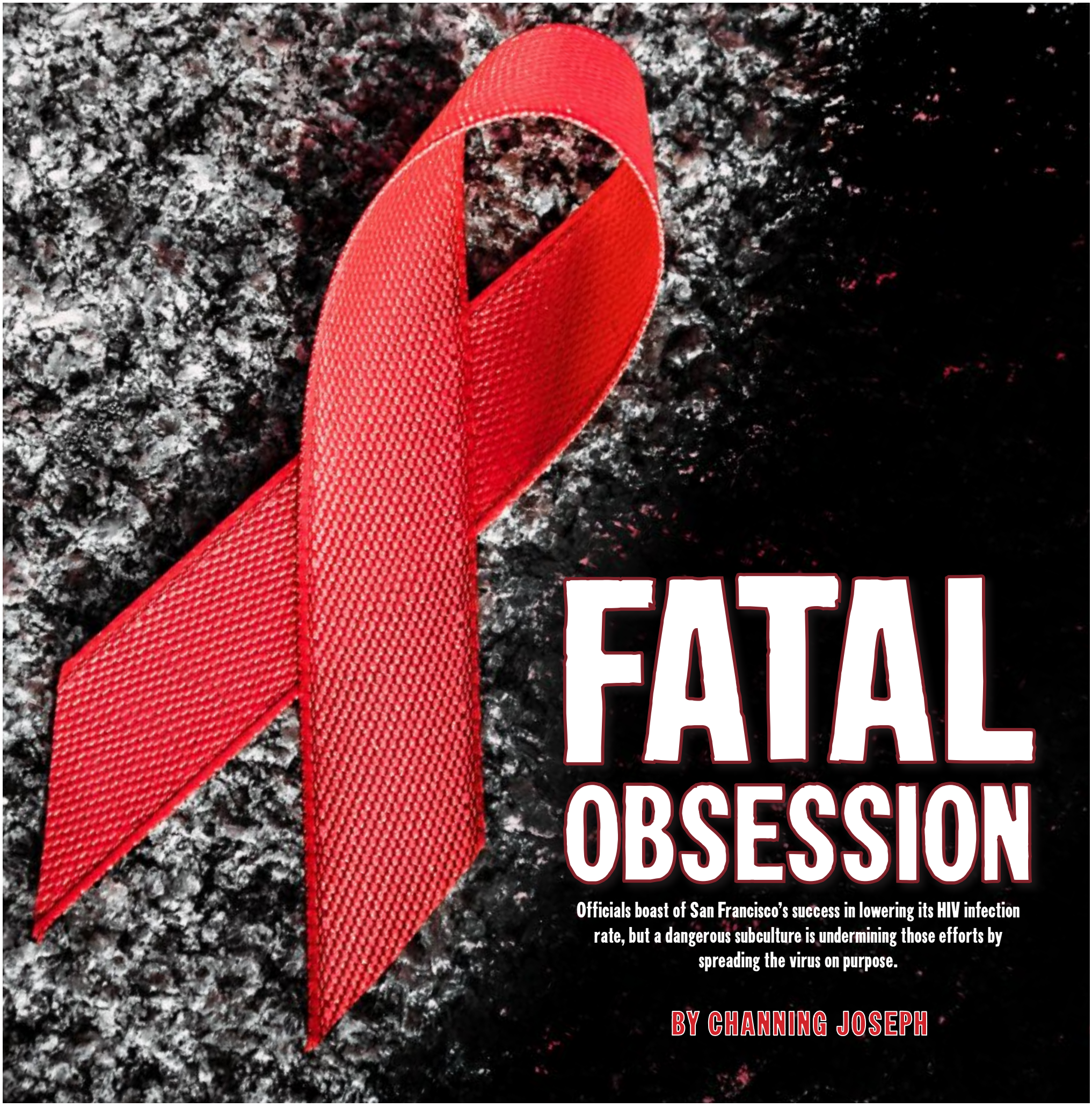

FATAL OBSESSION

Officials boast of San Francisco's success in lowering its HIV infection rate, but a dangerous subculture is undermining those efforts by spreading the virus on purpose.

BY CHANNING JOSEPH

An attractive young man posts an ad online. Soon afterward, he is naked and face-down on the bed in a dimly lit hotel room. Throughout the night, nameless men enter through the unlocked door. Instead of saying hello, they unzip their pants. When they are finished, they leave. By sunup, the young man has lost track of how many sex partners have come and gone. If he has achieved his goal, his next test for the human immunodeficiency virus will come back positive.

On another day, a different man posts an announcement indicating the day and time that he plans to be at a local sex club, 442 Natoma. Then he kneels in a dark corner of the club — his naked silhouette barely visible — as he waits for those who want to help "convert" him.

Though chasers and gifters are active around the world, many see San Francisco as a kind of mecca. With its famously liberal attitudes toward sex, thriving gay culture, and high-profile kink festivals like the Folsom Street Fair and Up Your Alley, the city is particularly attractive to members of the little-studied subculture, many of whom are spreading the virus not only among themselves but also to unsuspecting people, making the disease even more difficult — and costly — to fight.

For members of this dangerous minority, Craigslist is a popular choice to connect with one another, for obvious reasons: Posting there is free, and because almost everyone uses the site at some point or another, the ad will be seen by a relatively large number of eyeballs. Alternately, a monthly subscription to BarebackRT.com, also known as Bareback Real Time, costs $5.95. But an ad featured on that site — designed for gay men who engage in "bareback," or condomless, sex — is likely to reach a smaller but more targeted audience. The site's search function also makes it relatively simple for subscribers to find and communicate with those who would classify themselves "gift givers" — HIV-positive men who are seeking to "poz" others — and "bug chasers" — HIV-negative men who long to become positive. In addition, smartphone apps like Grindr and Recon, as well as the website Breeding.Zone, where gifters and chasers share advice and stories about their sexual experiences, make it relatively straightforward to meet people who want to be infected with the virus that causes AIDS — or to infect their partners.

"18 year old twink bug chaser looking to get pozzed," reads one recent Craigslist ad posted by a Santa Clara man describing himself as single, thin, and 6-foot-3. "Total virgin here looking to experience anything and everything."

Another ad, posted on Bareback Real Time by a 26-year-old gift-giver, reads: "After months of chasing, I tested poz. High viral load. Looking for neg bottoms [to infect]."

The text of many ads is even more explicit than these, and most are accompanied by graphic nudity.

"Impregnate me with the AIDS virus," yet another ad reads. "This is what I live for."

It is difficult to say exactly how many people are intentionally spreading HIV, but in any given week, in the San Francisco Bay Area personals section of Craigslist, it is not unusual to find at least a couple of personal ads by bug chasers or gift givers. On Bareback Real Time, there are often dozens of profiles that fit the description.

WHAT'S MOTIVATING THE BEHAVIOR?

In researching this article, I went undercover to get a glimpse into this hidden world. I posed as a bug chaser on Bareback Real Time as well as on Grindr, the most popular gay dating app, and on Recon, another dating app specifically for men with sexual fetishes. I have not included the names of those who communicated with me out of respect for their privacy. All the chasers and gifters I found were gay or bisexual men, and they came from a variety of ethnic backgrounds and ranged in age from 18 to 59.

Over several weeks, I reached out to men whose profiles identified them as HIV-positive, zeroing in on those who said they had a "high viral load" — in other words, those whose medical tests indicated that their blood contained a large number of copies of the virus (and who would therefore be most contagious). I asked them each to have sex with me and made it clear that I was seeking to become HIV-positive.

As I had hoped, I received a handful of outright rejections, including a heartfelt one from a 28-year-old Grindr user who poignantly told me, "I nearly died of AIDS. I'm not going to purposely give someone the thing that almost killed me."

By contrast, however, I received more than 100 messages via Bareback Real Time from men who said they were willing to have condomless sex with me — and some of whom invited me to "conversion parties" that they said they would organize at their homes or at local hotels, like the Travelodge, at the corner of Market and Valencia streets, or the Casa Loma Hotel, at Fillmore and Fell streets. Both locations are popular meeting spots for gay cruising and sex parties.

"You are too fucking hot," one guy told me. "And I'm on a little meds break. (I have a couple of FB's who wanted me to poz them). One is [already], the other we're working on. Would LOVE to experience the intensity of poz fucking with you."

"Stay negative so I know I'm the one who pozzed you," another guy demanded. "My dick is rock hard already."

Coming to understand how gift-giving and bug-chasing culture functions was relatively easy. Coming to an understanding of *why* it exists has been another matter. *For what reason would anyone seek to be infected by a potentially fatal disease?*

There have been very few peer-reviewed studies into what motivates men to spread HIV. In an earlier era, when infections were much more common and much deadlier, researchers like the psychologist Damien Riggs theorized that it boiled down to loneliness, that these men might be seeking out HIV infection in order to "overcome difference" and feel part of the larger gay community. But in 2016, with infections way down, that motivation seems unlikely.

Is it instead a kind of slow suicide? Is it mental illness? Is it ignorance? Perhaps not surprisingly, the answers were not clearly reducible to any pat formulas.

Rather than seeming depressed or suicidal, many of the newly positive men I spoke with indicated that they were enjoying their lives more than ever before.

Rather than being ignorant of the consequences of their actions, most seemed very informed about the risks they were taking. Of course, those risks included forgoing condoms, but some chasers also described in detail additional measures that they were taking to increase the risk of becoming infected. Some, for example, irritated their rectum with a rough toothbrush before intercourse to create abrasions.

Rather than clearly being mentally ill, some spoke relatively eloquently about why they had decided to begin "chasing."

To be sure, HIV in 2016 is not what it was in the early 1980s. Today, being HIV-positive is no longer a guarantee of developing AIDS, and the men who seek infection do not necessarily face the horrific consequences that they once did. Nor do those to whom they pass the virus.

442 Natoma, a sex club that is popular with the bug chasing underground.

Photo by Eric Pratt

HIV HAS A NEW MEANING

In 1981, when the illness now known as AIDS (acquired immune deficiency syndrome) was first observed among gay men, it was called GRID, for gay-related immune deficiency. At the time, a GRID diagnosis meant near-certain death from the rare, opportunistic infections and cancers that would develop as the virus wore down the body's natural defenses.

Thirty-five years and 35 million worldwide deaths later, things are vastly different. Better medical treatments and access to social services have helped, and San Francisco has seen HIV infections steadily drop over the last few years.

"New HIV diagnoses in San Francisco declined 17 percent from 309 in 2014 to 255 in 2015," the city's Department of Public Health reported in September. "Overall, 93 percent of the 17,198 people living with HIV are aware of their infection. They are being linked to care more quickly and showing improved outcomes."

In August, the world heard even better news, as the results of new research showed that HIV treatment works better than many had previously thought. A study of roughly 1,000 couples found that HIV-positive gay men whose viral loads have been effectively suppressed by medication did not infect their HIV-negative partners, even after two years of having sex without condoms.

And at the International AIDS Conference in July, researchers announced that a promising new vaccine and "functional cures" for HIV are on the horizon.

To top it all off, the 2012 approval of Truvada — or PrEP, for pre-exposure prophylaxis — by the U.S. Food and Drug Administration has sparked seismic shifts in attitudes among many in the gay community toward sex and toward HIV-positive people. PrEP, which is meant to be a daily treatment taken by HIV-negative people who are at risk of being exposed, has been shown to prevent infections in up to 99 percent of sexual encounters with HIV-positive partners.

Essentially, it means that people who are taking PrEP should feel much less worried about contracting HIV. And in fact, that is the case for many folks, as exemplified by a public service announcement released by the city of

Craigslist's headquarters. Many bug chasers and gift givers meet through the personal ads section.

Photo by Anne Cloudman | flickr.com/photos/acloudman

West Hollywood in which a musical trio brightly sings "Hakuna Truvada" (wordplay based on "Hakuna Matata," a song in Disney's *The Lion King* whose title means "no worries" in Swahili).

But for some, the calculus is not so simple.

In an Oct. 28 post to a Breeding. Zone message board, one member expressed his misgivings about using Truvada, writing, "I've been on PrEP for something like 3 1/2 years. And I gotta say I sorta miss the risk."

"Anyone else feel the same way?" he asked. "Part of me wants the risk — even wants to be poz. But the other part of me is making sure I take enough meds to stay neg. … Anyone else on PrEP ambivalent about PrEP?"

The question reveals a way of thinking that I observed over and over while asking numerous chasers why they were seeking to be infected.

Many of them told me that, for them, chasing is simply a form of thrill-seeking.

A 50-year-old man living in Orange County remarked, "After crossing that bridge of knowingly taking that first poz load [of semen] … I have been having the hottest sex of my life."

When I asked him if that was the reason he said he had chosen to become HIV-positive at a conversion party in Miami over Labor Day weekend, his response was unambiguous. "Absolutely," he said.

For others, bug chasing is a way to finally overcome a persistent fear or anxiety around sex.

"While you're not pozzed, you keep guessing [about] it and there is still a chance you're clean," one man explained. "So you just wonder about it and keep yourself in some kind of fear. Once you're poz, you're sure about it and it all settles."

Another less common reason cited by those I encountered was a feeling that becoming infected by a partner, or infecting a partner, was a way to establish a special, permanent bond.

A 26-year-old Marine living in Palm Springs, whom I spoke with via Recon, told me that he is taking PrEP now to prevent HIV infection but eventually plans to stop when his military obligations end, so that he can be infected by an HIV-positive partner of his choosing.

"I want to get poz'd by the guy I submit to," he said. "When I get out is when I want to be poz'd. … I have until next October."

When asked what the city of San Francisco is doing to address websites and apps that promote bareback sex and the spread of HIV, Rachael Kagan, a spokeswoman for the Department of Public Health, referred me to the "Our Sexual Revolution" campaign promoting PrEP, which has been featured on billboards and on ads in Muni stations and at bus stops.

She also said the city sends HIV/STD screening teams to local sex parties and creates educational pro-

files on some websites to do outreach directly to groups engaged in risky behaviors.

"DPH has a 'health profile' on Bareback Real Time that promotes the 'Our Sexual Revolution' PrEP campaign," she told *SF Weekly* in an email. "The headline is 'Interested in PrEP?' and the content leads them to the campaign website: www.oursexualrevolution.org."

Given the potential consequences, the department's approach to outreach seems rather meek, although striking the right balance between safety and the city's free-and-open sex culture is going to be a tough one. San Francisco has not made a practice of criminalizing HIV infection, as has occurred in some other places.

For instance, Missouri is at the other end of the spectrum. Last year, the state sentenced a former college wrestler, Michael Johnson, 23 at the time, to 30 years in prison for infecting one of his sexual partners and putting four others at risk.

Michael Petrelis, a longtime San Francisco AIDS activist and advocate for the repeal of HIV criminalization laws, has been corresponding with Johnson in prison. Petrelis tells *SF Weekly* that he applauds the city's efforts to promote awareness of PrEP but says the effort falls short when it comes to making the drug affordable.

"PrEP is one vital tool of prevention but advocates ... do not address the pricing of Truvada ..." he says. "Yes, let's applaud the effective prevention capability of PrEP, but we can't overlook how much all HIV ... drugs cost." (PrEP can run to between $1,300 and $2,000 a month without insurance.)

Kagan says the city is optimistic about its efforts to reduce infection rates among residents, but she admits that more needs to be done.

"We estimate that approximately 12,500 San Franciscans are receiving PrEP," she said. "However, we have observed important disparities in PrEP use in San Francisco, with lower uptake among youth, African Americans, and women."

Meanwhile, on Dec. 1, people around the world will recognize World AIDS Day with concerts, conferences, and fundraisers to raise awareness and funding to combat HIV and AIDS.

A two-day National HIV PrEP Summit, the first of its kind, is set to begin on Dec. 3 at the Hilton Union Square, with researchers, advocates, and other stakeholders convening to plan future strategy to expand the reach of PrEP. On the same day, a wildly popular bareback-sex party, called CumUnion, is to be held at the sex club at 442 Natoma Street, less than a mile away.

Channing Joseph is the editor-in-chief of SF Weekly. *Send him a message at cjoseph@sfweekly.com, and be sure to follow him on Twitter at @cgjoseph and on Instagram at @yeschanningyes.*

Travelodge in San Francisco, where bug chasing parties often occur.

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Ads in San Francisco promoting PrEP (also called Truvada), the drug marketed to protect against contracting HIV.

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Time to speak out against consumer fraud

By Chris Dolan

This week's question comes from an individual who wishes to keep their identity confidential:

Q: "Chris, I'm a salesperson at a major corporation that puts tremendous pressure on us to meet monthly quotas. While not explicitly stated, the clear message we receive from management is do whatever it takes to meet your quota or you will be fired. I've observed other sales representatives repeatedly lie to customers to close deals. Their supervisors do nothing when customers complain. I want to quit my job, but I also can't stand what the company is doing to its customers. I read about the verdict you obtained for a person in a similar situation. What should I do?"

A: Thank you for your message. Yes, the case I tried recently with local attorney Anne Costin raised similar issues. It was our honor to represent plaintiff Trish Williams, a former Wyndham Vacation Ownership timeshare sales representative, who was wrongfully terminated for reporting timeshare fraud on the elderly. WVO is the world's largest timeshare company. The case was tried before a San Francisco jury that returned a $20 million verdict for Williams for her lost earnings, emotional distress and punitive damages. Now, more than ever, it is important for everyday people to speak out against consumer fraud and injustice and, as in Williams' case, to protect the elderly from financial abuse.

In 2010, Williams reported that elderly customers were being defrauded by WVO salespeople who were opening and maxing out credit cards without their knowledge and lying about reducing interest rates, maintenance fees and the ability to obtain rental income from their timeshares. Williams also disclosed an illegal, industry-wide practice of falsely representing that if owners spend enough money — often hundreds of thousands of dollars — WVO would buy back the timeshare at full value.

Evidence presented at trial revealed that WVO employees engaged in "pitching heat," high-pressure sales tactics involving deliberate misrepresentations to get people to buy more timeshare "points." This included "TAFT" days — "Tell Them Any F---ing Thing" days — during which employees were encouraged to say anything to make a sale, as long as they didn't put it in writing. The highest selling sales agent said, "I sold my soul to the devil. I can say whatever I want so long as I don't put it in writing, that's why WVO has good lawyers."

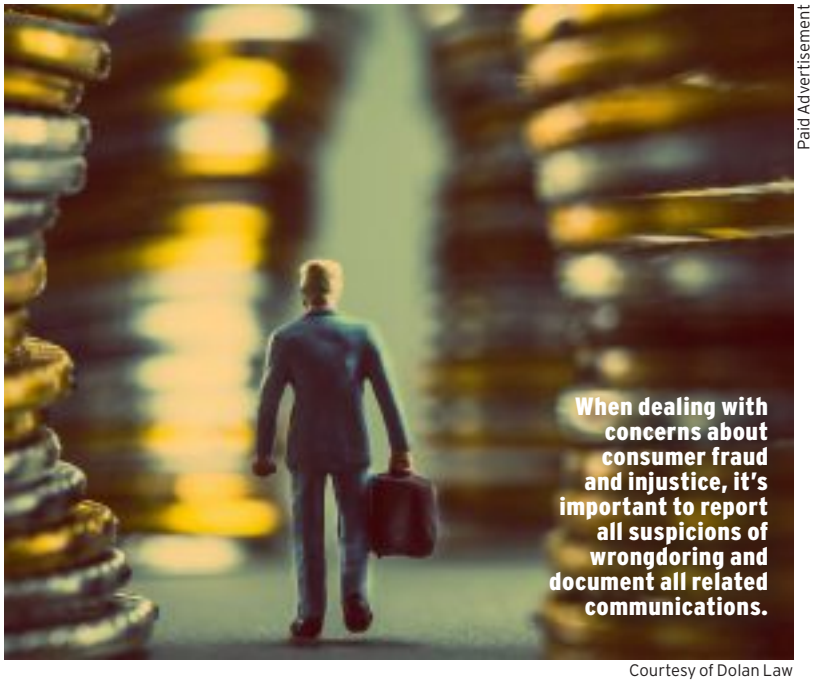
For six long years, Williams and her attorneys battled Wyndham's well-funded army of lawyers. So why did she do this?

"I want to say to others that know people are being cheated by their employers: Have the courage to stand up and protect others and let a jury hear the facts," Williams said. "It's not easy, but it's the right thing to do."

My advice for you is to speak out against the fraud. We all aspire to live in a just and fair society. If your company has an internal complaint or ethics line, that is the place to start. Also send it to the head of human resources so the company can't deny receiving the complaint. Be specific in your complaint. Stick to the facts that you have observed or have direct knowledge of. Keep copies of all documents proving the fraud as well as all communications you engage in.

I also suggest that you report this to an outside regulatory agency. It might be the Department of Consumer Affairs, the Occupational Health and Safety Administration, local police, a labor commissioner or another appropriate agency. Send us an email if you need help in identifying the proper agency.

I recognize that the decision to report fraudulent or criminal activity by your employer is a difficult one, and, unfortunately, retaliation against whistleblowers is common. However, both federal and California law have express provisions that encourage whistleblowers to step forward and protect them from retaliation.


When dealing with concerns about consumer fraud and injustice, it's important to report all suspicions of wrongdoring and document all related communications.

Courtesy of Dolan Law

In the Williams case, two claims were brought against Wyndham under California law: whistleblower retaliation in violation of California Labor Code section 1102.5; and wrongful termination in violation of public policy. The jury found for Williams on both claims.

I hope the company handles your complaint promptly, thoroughly and fairly. If that does not occur, seek legal advice from a trial attorney experienced in whistleblower law. An attorney can advise you on how to proceed with blowing the whistle while protecting your job.

Christopher B. Dolan is owner of the Dolan Law Firm. Email questions to help@dolanlawfirm.com.

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MUST-SEE EVENTS

FOR OTHER GREAT EVENTS, CHECK OUT PAGES 19-27

THURSDAY 12/1

FEEL THE FORCE NIGHTLIFE

Thursday, Dec. 1; 6 p.m.; California Academy of Sciences, 55 Music Concourse Drive; $12-$15; calacademy.org

Channel your inner Jedi during an evening of entertainment inspired by a galaxy far, far away. Geek out while wandering through Kashyyyk, The Cantina, Degobah, and Cloud City among droids, posing for photos with local costume clubs Endor Base, The 501st, and Mandalorian Mercs, and come in costume to celebrate this sci-fi classics. There will be LightSaber training, Hoth grooves with DJ sets from Mozhgan, a performance by Bayonne, and more.

SUNDAY 12/4

DIE HARD MOVIE PARTY

Sunday, Dec. 4; 4 p.m.; Alamo Drafthouse, 2550 Mission Street; drafthouse.com/sf

Twelve terrorists. One cop. The odds are against John McClane. And that's just the way we like it. Alamo Drafthouse's *Die Hard* Movie Party is a spectacular (and explosive) celebration of the movie that taught us that an air duct can support Bruce Willis weight, that guys named Ellis ruin everything, and that Alan Rickman should play every villain. Not only will we enjoy all the iconic lines that pour out of McClane and Gruber's mouths, but there will be interactivity with themed props, including cap guns so you can shoot along, lighters for use anytime McClane sparks up (which is often), and a Twinkie to eat when they're mentioned in the film. Plus, practice your favorite foreign accent during Yippee Ki Yay-off at the start of the show.

FRIDAY 12/2

The Wharf's Ugly Holiday Sweater Pub Crawl

Friday, Dec. 2; 7 p.m.; Fisherman's Wharf, Jefferson and Taylor Streets; $20

Bust out your ugliest holiday sweater and head to the Wharf for a night of drinks and merriment. The evening begins with a check-in at Castagnola's (286 Jefferson St.) waterside restaurant where you will be given six drink tickets. Start the night off right with music, a drink, light finger foods, and a fun photo opp all while enjoying the beautiful panoramic views of the Fisherman's Wharf lagoon. Make your way to five different bars, including Gold Dust Lounge, Fiddler's Green, Luau Lounge, Jack's Cannery Bar, and Brick & Beam, where each will have at least two different drink options to choose from.

SATURDAY 12/3

GOLDEN GIRLS CHRISTMAS SHOW

Satruday, Dec. 3, 8 p.m., Sundays, 7 p.m. through Dec. 23; Victoria Theatre, 2961 16th Street; $25; goldengirlssf.com

Take four talented drag performers, cast them in two new Christmas episodes of the uproariously funny TV show *The Golden Girls*, and you have an assured night of theater. Now a yearly tradition, this loving tribute to the characters the entire world has come to know and love, features local drag stars: Heklina (Dorothy), Matthew Martin (Blanche), D'Arcy Drollinger (Rose), and Holotta Tymes (Sophia).

CALENDAR LISTINGS

Calendar listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing or have a listing added, e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F., CA 94103). Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events – searchable by keyword, date, and genre – are available online.

ART GALLERIES

THURSDAY, DEC. 1

Catharine Clark Gallery. Julie Heffernan, 'Waters Rise': New paintings by Julie Heffernan which attempt to imagine how humans might inhabit a future world radically re-shaped by climate change. Thursdays, 11 a.m.-7 p.m.; Tuesdays, Wednesdays, Fridays, Saturdays, 11 a.m.-6 p.m. Continues through Dec. 23. Free. https://cclarkgallery.com/exhibitions/julie-heffernan. 248 Utah, San Francisco, 415-399-1439, cclarkgallery.com.

Center for the Arts, Religion, and Education (CARE). The Erosion of Memory: Works by Anne Tait: Tait's work is influenced by vernacular 19th-century memorials and the influence of industrialized printmaking on images of memory and domesticity. Prints, paintings, glass etchings, and embroidery pieces combine cemetery grave imagery with monograms. Tuesdays, Thursdays, Fridays, 10 a.m.-3 p.m. Free. 510-849-8935. www.care-gtu.org. 1798 Scenic, Berkeley, 510-849-8935, care-gtu.org.

Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

Fouladi Projects. MESALINAS OPERATICAS: In the exhibition MESALINAS OPERATICAS, Omar Chacon has created luminous and visually tactile abstract paintings that continue his exploration of color and process. Chacon begins by pouring a mixture of acrylic paint and medium onto a surface to dry. He sees each pour as a unique and individual brushstroke that he then arranges on a canvas to create his paintings. He has invented his own paint formula - and found innovative ways to build layers, color combinations and compositions. Tuesdays-Saturdays, 12-6 p.m. Continues through Dec. 17. Free. https://www.fouladiprojects.com. 1803 Market, San Francisco, 415-621-2535, fouladiprojects.com.

Jenkins Johnson Gallery. Viewpoints: Viewpoints, a group exhibition of abstract and conceptual artwork featuring established masters and emerging artists, including Romare Bearden, McArthur Binion, Tony Lewis, Lavar Munroe, Blessing Ngobeni, Johnathan Payne, Cullen Washington, Aubrey Williams, and Nate Young. Tuesdays-Fridays, 10 a.m.-6 p.m.; Saturdays, 10 a.m.-5 p.m. Continues through Jan. 14. Free. 415-677-0770. jenkinsjohnsongallery.com/. 464 Sutter, San Francisco, 415-677-0770, jenkinsjohnsongallery.com.

Mills College Art Museum. Root Connection: 20 Years of The Patti Smith Collection: Root Connection features rare and unique materials from The Patti Smith Collection housed at the Special Collections of the Mills F. W. Olin Library. Photographs (both of and by Smith), publications, recordings, posters, and ephemera highlight the breadth of Smith's artistic experimentation across poetry, music, and visual art. Through Dec. 11. Free. 510-430-2164. mcam.mills.edu. 5000 MacArthur, Oakland, 510-430-2164, mills.edu.

Minnesota Street Project. Anne Chu: A solo exhibition of sculptures and works on paper by Anne Chu. The presentation will be a tribute to the life of the artist and the unveiling of recent artworks. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through Jan. 7. Free. 1275 Minnesota St, San Francisco, 415-243-0825, minnesotastreetproject.com.

FRIDAY, DEC. 2

Catharine Clark Gallery. Julie Heffernan, 'Waters Rise': New paintings by Julie Heffernan which attempt to imagine how humans might inhabit a future world radically re-shaped by climate change. Thursdays, 11 a.m.-7 p.m.; Tuesdays, Wednesdays, Fridays, Saturdays, 11 a.m.-6 p.m. Continues through Dec. 23. Free. https://cclarkgallery.com/exhibitions/julie-heffernan. 248 Utah, San Francisco, 415-399-1439, cclarkgallery.com.

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Embark Gallery. #simulacra: #simulacra asks how Jean Baudrillard's philosophical treatise "Simulacra and Simulation" is relevant in the digital era. We live in a visual culture in which it is increasingly easy to participate. Images are all-important, and no longer mere symbols of truth. As Baudrillard predicted, reality itself has begun to imitate what was once its model. This medium-specific show explores signs, memory and documentation from a diverse sampling of perspectives. Fridays, Saturdays, 12-5 p.m. Continues through Dec. 17. Free. www.embarkgallery.com/. Fort Mason, Bldg. B, San Francisco, 323-868-1798, embarkgallery.com.

Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

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Jenkins Johnson Gallery. Viewpoints: Viewpoints, a group exhibition of abstract and conceptual artwork featuring established masters and emerging artists, including Romare Bearden, McArthur Binion, Tony Lewis, Lavar Munroe, Blessing Ngobeni, Johnathan Payne, Cullen Washington, Aubrey Williams, and Nate Young. Tuesdays-Fridays, 10 a.m.-6 p.m.; Saturdays, 10 a.m.-5 p.m. Continues through Jan. 14. Free. 415-677-0770. jenkinsjohnsongallery.com/. 464 Sutter, San Francisco, 415-677-0770, jenkinsjohnsongallery.com.

Mills College Art Museum. Root Connection: 20 Years of The Patti Smith Collection: Root Connection features rare and unique materials from The Patti Smith Collection housed at the Special Collections of the Mills F. W. Olin Library. Photographs (both of and by Smith), publications, recordings, posters, and ephemera highlight the breadth of Smith's artistic experimentation across poetry, music, and visual art. Through Dec. 11. Free. 510-430-2164. mcam.mills.edu. 5000 MacArthur, Oakland, 510-430-2164, mills.edu.

Minnesota Street Project. Anne Chu: A solo exhibition of sculptures and works on paper by Anne Chu. The presentation will be a tribute to the life of the artist and the unveiling of recent

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Art Gallery

DIMITRA SKANDALI: MELTMIA AND OTHER STORIES

Fridays and Saturdays, Dec. 3 - Jan. 17, noon-6 p.m., at Don Soker Contemporary Art, 2180 Bryant St. #205; donsokergallery.com

Dimitra Skandali's first solo show with Don Soker Contemporary Art includes site-specific multimedia installations in combination with smaller pieces made of found, natural, and manmade materials. The title refers to the annual periodic winds of the Aegean Sea that bring trash to the seashores and which can be dangerous if strong, but very pleasant when smoother. It's a reminder that everything passes and moves in circles.

artworks. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through Jan. 7. Free. 1275 Minnesota St, San Francisco, 415-243-0825, minnesotastreetproject.com.

SATURDAY, DEC. 3

Catharine Clark Gallery. Julie Heffernan, 'Waters Rise': New paintings by Julie Heffernan which attempt to imagine how humans might inhabit a future world radically re-shaped by climate change. Thursdays, 11 a.m.-7 p.m.; Tuesdays, Wednesdays, Fridays, Saturdays, 11 a.m.-6 p.m. Continues through Dec. 23. Free. https://cclarkgallery.com/exhibitions/julie-heffernan. 248 Utah, San Francisco, 415-399-1439, cclarkgallery.com.

Don Soker Contemporary Art. Dimitra Skandali: Meltmia and other stories: Dimitra Skandali's first solo show with the gallery will include site-specific multimedia installations in combination with smaller pieces made of found, natural and manmade materials. The title refers to the annual periodic winds of the Aegean Sea which bring trash to the seashores and can be dangerous if they are strong, but very pleasant if they are smoother; a reminder that everything passes and moves in circles. Starting Dec. 3. Fridays, Saturdays, 12-6 p.m. Continues through Jan. 7. Free. 2180 Bryant St. #205, San Francisco, 415-291-0966, www.donsokergallery.com.

Embark Gallery. #simulacra: #simulacra asks how Jean Baudrillard's philosophical treatise "Simulacra and Simulation" is relevant in the digital era. We live in a visual culture in which it is increasingly easy to participate. Images are all-important, and no longer mere symbols of truth. As Baudrillard predicted, reality itself has begun to imitate what was once its model. This medium-specific show explores signs, memory and documentation from a diverse sampling of perspectives. Fridays, Saturdays, 12-5 p.m. Continues through Dec. 17. Free. www.embarkgallery.com/. Fort Mason, Bldg. B, San Francisco, 323-868-1798, embarkgallery.com.

Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

Fouladi Projects. MESALINAS OPERATICAS: In the exhibition MESALINAS OPERATICAS, Omar Chacon has created luminous and visually tactile abstract paintings that continue his exploration of color and process. Chacon begins by pouring a mixture of acrylic paint and medium onto a surface to dry. He sees each pour as a unique and individual brushstroke that he then arranges on a canvas to create his paintings. He has invented his own paint formula - and found innovative ways to build layers, color combinations and compositions. Tuesdays-Saturdays, 12-6 p.m. Continues through Dec. 17. Free. https://www.fouladiprojects.com. 1803 Market, San Francisco, 415-621-2535, fouladiprojects.com.

Jenkins Johnson Gallery. Viewpoints: Viewpoints, a group exhibition of abstract and conceptual artwork featuring established masters and emerging artists, including Romare Bearden, McArthur Binion, Tony Lewis, Lavar Munroe, Blessing Ngobeni, Johnathan Payne, Cullen Washington, Aubrey Williams, and Nate Young. Tuesdays-Fridays, 10 a.m.-6 p.m.; Saturdays, 10 a.m.-5 p.m. Continues through Jan. 14. Free. 415-677-0770. jenkinsjohnsongallery.com/. 464 Sutter, San Francisco, 415-677-0770, jenkinsjohnsongallery.com.

Mills College Art Museum. Root Connection: 20 Years of The Patti Smith Collection: Root Connection features rare and unique materials from The Patti Smith Collection housed at the Special Collections of the Mills F. W. Olin Library. Photographs (both of and by Smith), publications, recordings, posters, and ephemera highlight the breadth of Smith's artistic experimentation across poetry, music, and visual art. Through Dec. 11. Free. 510-430-2164. mcam.mills.edu. 5000 MacArthur, Oakland, 510-430-2164, mills.edu.

Minnesota Street Project. Anne Chu: A solo exhibition of sculptures and works on paper by Anne Chu. The presentation will be a tribute to the life of the artist and the unveiling of recent artworks. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through Jan. 7. Free. 1275 Minnesota St, San Francisco, 415-243-0825, minnesotastreetproject.com.

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TUESDAY, DEC. 6

Catharine Clark Gallery. Julie Heffernan, 'Waters Rise': New paintings by Julie Heffernan which attempt to imagine how humans might inhabit a future world radically re-shaped by climate change. Thursdays, 11 a.m.-7 p.m.; Tuesdays, Wednesdays, Fridays, Saturdays, 11 a.m.-6 p.m. Continues through Dec. 23. Free. https://cclarkgallery.com/exhibitions/julie-heffernan. 248 Utah, San Francisco, 415-399-1439, cclarkgallery.com.

Center for the Arts, Religion, and Education (CARE). The Erosion of Memory: Works by Anne Tait: Tait's work is influenced by vernacular 19th-century memorials and the influence of industrialized printmaking on images of memory and domesticity. Prints, paintings, glass etchings, and embroidery pieces combine cemetery grave imagery with monograms. Tuesdays, Thursdays, Fridays, 10 a.m.-3 p.m. Free. 510-849-8935. www.care-gtu.org. 1798 Scenic, Berkeley, 510-849-8935, care-gtu.org.

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WEDNESDAY, DEC. 7

Catharine Clark Gallery. Julie Heffernan, 'Waters Rise': New paintings by Julie Heffernan which attempt to imagine how humans might inhabit a future world radically re-shaped by climate change. Thursdays, 11 a.m.-7 p.m.; Tuesdays, Wednesdays, Fridays, Saturdays, 11 a.m.-6 p.m. Continues through Dec. 23. Free. https://cclarkgallery.com/exhibitions/julie-heffernan. 248 Utah, San Francisco, 415-399-1439, cclarkgallery.com.

Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

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Oakland Museum of California. All Power to the People: Black Panthers at 50: Uncover the history of the Black Panther Party—a history that is often misunderstood. Charismatic Panthers—both men and women—created programs to benefit the people, stood up against power, and earned the admiration of other struggling communities in the US and across the globe. Rare historical artifacts, never-before-seen photographs, first-person accounts from former Panthers, scholars, and community members, and contemporary art show how the Party continues to influence culture and activism locally, nationally, and internationally. First Wednesday-Sunday of every month. Continues through Feb. 12. Free-$15.95. 1000 Oak, Oakland, 510-238-2200, museumca.org.

COMEDY

THURSDAY, DEC. 1

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Comedy Oakland: Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

Destiny's Mom Comedy: Holiday Party!: Destiny's Mom duo Krista Fatka and David Roth are throwing a holiday party with some of our favorites, including Julie Ash, Michael Cella, Red Scott, Jon Lawrence, Alejandro Ochoa, and your headliner Stroy Moyd. Thu., Dec. 1, 8-10 p.m., $15, https://www.eventbrite.com/e/destinys-mom-holiday-party-tickets-29555009830. Festa Wine & Cocktail Lounge, 1825A Post, San Francisco, 415-567-5866, festalounge.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

James Adomian: Thu., Dec. 1, 8 p.m.; Fri., Dec. 2, 8 & 10 p.m., $25. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

John Lovitz: Thu., Dec. 1, 8 p.m.; Fri., Dec. 2, 8 p.m.; Sat., Dec. 3, 7:30 & 9:45 p.m., $30. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

The Mission Position: Weekly stand-up comedy showcase hosted by Matt Lieb, Kate Willett, Jessica Sele, Richard Toomer, and Torio Van Grol. Thursdays, 8 p.m., $10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (hosted by Ryan Cronin) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., San Francisco, 415-693-9588.

Rock n Roll Comedy Jam: Featuring music by Medicine Bug and comedy by Affirmative Action Heroes, plus guests. Thursdays, 8 p.m., $5-$20, facebook.com/medicinebug. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Shipwreck Presents: Victor Hugo's Les Misérables: Six Great Writers destroy six notable characters from one Great Book (in

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- Blue Dolphin Snorkel Sail for two
- Two tickets to Luau Kalamaku
- Deadline for entries is Dec. 11, 2016

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No purchase necessary. Must 18 years of age or older to enter. Entries accepted Nov. 13 – Dec. 11, 2016 at 11:59 HST. Prizes are non-transferable and not redeemable for cash. No prize substitutions will be made. Winners will be responsible for all taxes applicable to the total value of the prize(s) received. Winners refer to prize voucher for expiration dates and additional terms and restrictions. Winner authorizes OPI to use their name and likeness for promotion at no additional compensation. Winner chosen by random draw. Odds determined by number of entries.

Comedy

JON LOVITZ

Thursday, Dec. 1, 8 p.m.; Friday, Dec. 2, 8 p.m.; Saturday, Dec. 3, 7:30 p.m. and 9:45 p.m., at Cobb's Comedy Club, 915 Columbus Ave, $30; cobbscomedy.com

Jon Lovitz is an actor, singer, and comedian, best known as a cast member of *Saturday Night Live* from 1985 to 1990 where he became known for his characters Tommy Flanagan of the Pathological Liars Anonymous ("Yeah, that's the ticket"), Master Thespian, Hanukkah Harry, and the Devil. He starred as Jay Sherman in *The Critic* and has appeared in numerous other television series and films, including *The Simpsons*, *The Wedding Singer*, and *Big*.

this case, Victor Hugo's Les Misérables) on the first Thursday of every month at our home base, the Booksmith in San Francisco. Fics are blind-read by our Thespian-in-Residence, Baruch Porras-Hernandez, and you choose the best ship before the writers are unmasked. The winner is cast off from polite society, and invited back the next month to defend their title. Featured writers include Meghann Hayes, Kelly Anneken, Pam Benjamin, Rebecca Rubenstein, Michael Howley, and Danny Thanh Nguyen. Thu., Dec. 1, 7 p.m., $10-$12, www.booksmith.com/event/shipwreck-presents-victor-hugos-les-mis%C3%A9rables. The Booksmith, 1644 Haight, San Francisco, 415-863-8688, booksmith.com.

Storking Comedy: Stand-Up at a Music Venue: Storking Comedy showcases the funniest up and coming Bay Area comedians. The show also features hilarious interviews with each performer. Live music often follows the comedy show at 9:30 pm. All comedy audience members receive a discounted cover charge to see the bands. Thursdays, 7:30-9 p.m., Free, sadcomedyrsvp@gmail.com, www.storkclubcomedy.eventbrite.com. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, storkcluboakland.com.

Where the Funny Things Are: Comedy open mic hosted by Christian Reyes. Thursdays, 7 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

FRIDAY, DEC. 2

Best of San Francisco Stand-Up Comedy: 18+ local comedy showcase. Fridays, 8 p.m., $15, bestofsfstandup.com. The Variety Preview Room (The Hobart Building), 582 Market, San Francisco, 415-781-3893, varietync.org/screening-room.

Brainwash Weekend Comedy Showcase: Because when it comes to doing laundry, laughter makes your clothes' whites whiter and colors brighter. That's just science, duh. Fridays, Saturdays, 8 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Cheaper Than Therapy: Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Comedy Night at Il Pirata: Tony Sparks has presided over this long-running local showcase since 2005. First Friday of every month, 9 p.m. Il Pirata, 2007 16th St., San Francisco, 415-626-2626, ilpiratasf.com.

Comedy Noir: Hosted by Valerie Branch. Fridays, 8 p.m. Balancoire, 2565 Mission, San Francisco, 415-920-0577, balancoiresf.com.

Comedy Oakland: Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

#HellaFunny Comedy Night: featuring Stroy Moyd Fri., Dec. 2, 10:15 p.m., $18.50. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

James Adomian: Thu., Dec. 1, 8 p.m.; Fri., Dec. 2, 8 & 10 p.m., $25. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

John Lovitz: Thu., Dec. 1, 8 p.m.; Fri., Dec. 2, 8 p.m.; Sat., Dec. 3, 7:30 & 9:45 p.m., $30. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

Pamtastic's Comedy Clubhouse: Weekly comedy podcast with host Pam Benjamin and a live audience. Fridays, 8 p.m., free, facebook.com/PamtasticsComedyClubhouse. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Talkies: A comedy/multimedia monthly event produced by George Chen, Anna Seregina, Jesse Elias, Clare O'Kane, and Land Smith-Abbinante. First Friday of every month, 8 p.m., $10, talkies-show.tumblr.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Your Fucked Up Relationship: Endgames Improv makes fun of your romantic foibles for free at this long-running weekly comedy catharsis. Fridays, 10:30 p.m., free with RSVP, endgames-improv.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

SATURDAY, DEC. 3

Brainwash Weekend Comedy Showcase: Because when it comes to doing laundry, laughter makes your clothes' whites whiter and colors brighter. That's just science, duh. Fridays, Saturdays, 8 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

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Cynic Cave: Hosted by George Chen and Kevin O'Shea. Saturdays, 8 p.m., cyniccave.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Dash: Late-night improv comedy romps by the Un-Scripted Theater Company. Saturdays, 10 p.m., $10. Un-Scripted Theater, 533 Sutter, San Francisco, un-scripted.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

John Lovitz: Thu., Dec. 1, 8 p.m.; Fri., Dec. 2, 8 p.m.; Sat., Dec. 3, 7:30 & 9:45 p.m., $30. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

Night Moves: Midnight comedy madness with hosts Josef Anolin and Joey Devine. Saturdays, 11:59 p.m., $5. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

The Roughhouse: Sketch comedy made the San Jose way. First Saturday of every month, 10:30 p.m., $17.50-$35, roughhousecomedy.com. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

The Setup: A stand-up comedy show in the heart of San Francisco that features comedians from around the country as well as local rising stars. Saturdays, 8-9:30 p.m., $5. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

SF Tonight!: Suffering from bad news burnout? Let Endgames Improv turn headlines into punchlines at this interactive and spontaneous comedy show. Saturdays, 10:30 p.m., $5, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

Yakov Smirnoff, Happily Ever Laughter: The Neuroscience of Romantic Relationships: With infectious charm and his patented brand of humor, comedian Yakov Smirnoff teaches how to put the spark back into relationships through love and laughter. Sat., Dec. 3, 7:30-9 p.m., $25-$45, https://www.sfjazz.org/events/2016-17/1203/yakov-smirnoff. SFJAZZ Center, 201 Franklin, San Francisco, 866-920-5299, sfjazz.org.

SUNDAY, DEC. 4

Anna Akana: Sun., Dec. 4, 7:30 p.m., $20. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

SF Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., $12.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

MONDAY, DEC. 5

Doc's Comedy Open Mic: Comedy returns to the North Beach space formerly occupied by landmark nightclub The Purple Onion — and this weekly open mic means that you, too, can share the same stage where Lenny Bruce once stood. Mondays, 7 p.m., free. Doc's Lab, 124 Columbus, San Francisco, 415-649-6191, docslabsf.com.

Gettin' Weird: With Stokes & Holtz. First Monday of every month, 8 p.m., free. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Hysteria: Comedy Open Mic for Women & Queers: Hosted by Irene Tu and Jessica Sele, with all genders welcome (but misogyny most definitely not). Mondays, 6 p.m. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

Joking, Not Slurred: Every other Monday, 5 p.m.-midnight, free. Oddjob, 1337 Mission, San Francisco, 415-555-1337, oddjobsf.com.

Melt the Mic: Free comedy night produced by Griffin Daley. Mondays, 8 p.m., free, griffindaley.com. Melt!, 700 Columbus, San Francisco, 415-392-9290, melt-cafe.com.

Misery Index: This free monthly yuk-fest "brings together some of the most pessimistic, neurotic, and dysfunctional individuals on the face of the planet: stand-up comedians." First Monday of every month, 9 p.m., free, miseryindexcomedy.com. The Rite Spot Cafe, 2099 Folsom, San Francisco, 415-552-6066, ritespotcafe.net.

TUESDAY, DEC. 6

Chris Porter: Tue., Dec. 6, 8 p.m.; Wed., Dec. 7, 8 p.m., $18. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 415-431-4278, harveyssf.com.

The Layover Comedy Night: Tuesdays, 8 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, oaklandlayover.com.

Moe Greene: Comedy open mic hosted by Michael Brandon. Tuesdays, 7:30 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

OMFG: Weekly comedy open mic. Tuesdays, 7 p.m., free. OMG, 43 Sixth St., San Francisco, 415-896-6374, clubomgsf.com.

Troubled: With Rajeev Dhar and friends. Tuesdays, 6:30-9 p.m., free, troubledcomedy.tumblr.com. Amnesia, 853 Valencia, San Francisco, 415-970-0012, amnesiathebar.com.

Tuesday Night Comedy Funnies: Tuesdays, 8 p.m., $17-$27. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 415-383-9600, 142throckmortontheatre.com.

WEDNESDAY, DEC. 7

Casual Sets! Live Comedy!: Hosted by Levi Jacobs. First Wednesday of every month, 9 p.m., $5, facebook.com/casualsetsoak. The Golden Bull, 412 14th St., Oakland, 510-893-0803.

Chinese Ballroom: Long form and short form comedy improv. First Wednesday of every month, 9 p.m., $12-$15, chineseballroomimprov.com. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Chris Porter: Tue., Dec. 6, 8 p.m.; Wed., Dec. 7, 8 p.m., $18. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Comedy @ The Comet Club: Your free weekly chance to laugh in the Marina (instead of at it). Wednesdays, 8:30 p.m., free, facebook.com/sufficientcomedy. Comet Club, 3111 Fillmore, San Francisco, 415-567-5589.

Comedy Machine: A one-night, three-round comedy tournament featuring eight comedians all competing to be chosen as the champion. Unlike any other comedy show in the Bay Area, we give the power to the audience to choose who they want to see continue. Comedians literally live and die by the fans. Hosted weekly by comedian Will Cole. Wednesdays, 8:30-10 p.m., $7 adv., $10, https://www.facebook.com/sfcomedymachine. The Purple Onion at Kell's, 530 Jackson St., San Francisco.

The Dirty Show: Stand-up gents Zack Chapaloni and Joe Gorman woo you to their comedic monthly rencontre in the only San Francisco bar that resembles a tricked-out '70s sex van. First Wednesday of every month, 8 p.m., free. Kozy Kar, 1548 Polk, San Francisco, 415-346-5699, kozykar.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

#HellaHustle Showcase: Weekly comedy presented by True Hustle Entertainment. Wednesdays, 7 p.m., truehustleentertainment.com. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Inside Baseball: Not sure what kind of comedy to see? Inside Baseball features all the kinds. A different lineup each week for 5 bucks at Stage Werx Theatre in SF. Wednesdays, 10-11:30 p.m., $5, insidebaseballcomedy.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

The Purple Onion at Kells: Comedy Machine: Weekly single-elimination comedy tournament. Wednesdays, 8:30 p.m., $15, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, 415-955-1916, kellsirish.com.

Royale with Cheese: Hosted by Nick Palm. First Wednesday of every month, 8 p.m., free, facebook.com/ComedyRoyale. The Royale, 800 Post, San Francisco, 415-441-4099, theroyalesf.com.

Safe Words: Stand-up comedy at a gay leather bar with (not gay or leathery) host Kollin Holtz. First Wednesday of every month, 8 p.m., free. S.F. Eagle, 398 12th St., San Francisco, 415-626-0880, sf-eagle.com.

Shit Creek: Summer-camp-style hijinks with Jesse Fernandez, DJ Real, Mary Van Note, and guests. First Wednesday of every month, 8 p.m. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Shit Talk: Featuring comedians from around the Bay Area and special guests. Hosted by Yuri Kagan. Wednesdays, 7 p.m., Free. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

The Tabernacle: A weekly stand-up showcase hosted by 3 of San Francisco's hardest working comedians: Steve Post, Allison Mick, and Jim McVeigh. Each Wednesday, The Tabernacle features a strong, fresh, line-up of local heavy-hitters, bigger names you've seen on TV, and other out-of-town visitors. Wednesdays, 7-8:30 p.m., $5-$10, facebook.com/tabernaclesf. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

This Week's Show: Fresh standup from the best comics in the Bay Area and beyond at San Francisco's top sports bar and nightclub--all for less than the price of a movie ticket. Wednesdays, 8-10 p.m., $10. Fort One Bar & Lounge, 2801 Leavenworth, San Francisco, 415-671-8081, fort1sf.com.

LITERARY EVENTS

THURSDAY, DEC. 1

Holla Back: Long-running weekly poetry open mic with a hip-hop vibe. Thursdays, 8 p.m., free/donation. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, eastsideartsalliance.com.

T.J. Reilly: In A Time for Redemption, a born-again, anti-abortion serial killer is loose in San Francisco. Author T.J. Reilly brings FBI investigator Jack Oatmon—first introduced in Reilly's debut, Ladies Invited, —back for a new adventure where the stakes have never been higher. Thu., Dec. 1, 6-7:30 p.m., Free, www.bookpassage.com/event/tj-reilly-time-redemption-san-francisco. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 415-835-1020, bookpassage.com.

Thursdays at Readers: Weekly poetry readings curated by Jack Hirschman. Thursdays, 6:30 p.m., free. Readers Bookstore, Fort Mason, Bldg. C, San Francisco, 415-771-1076, friendssfpl.org.

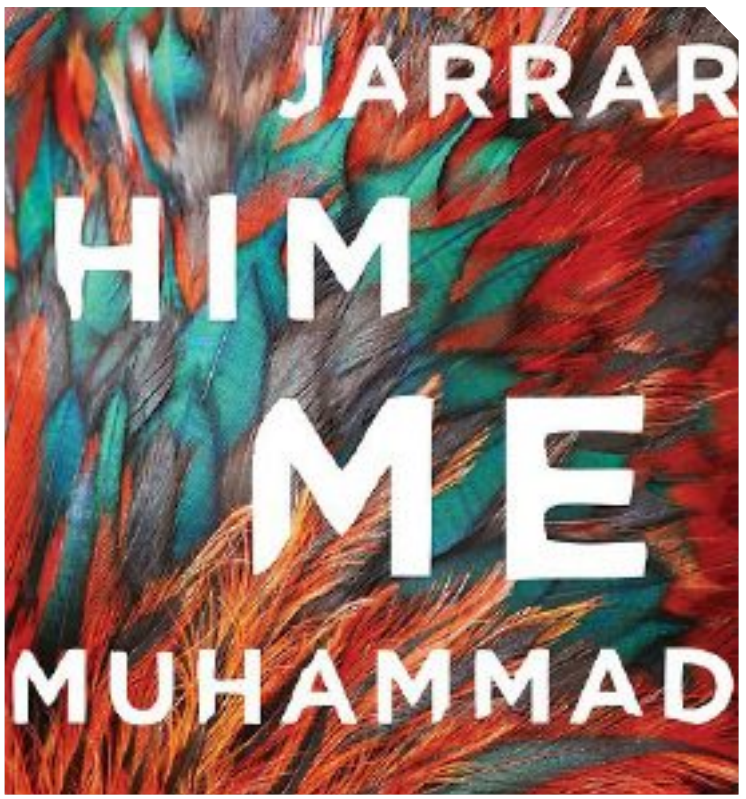
FRIDAY, DEC. 2

Book Signing with Anne Rice: Meet famed author Anne Rice as she introduces her new book, Prince Lestat and the Realms of Atlantis, during a book signing at Aquarium of the Bay. Dive into the mysterious lost city of Atlantis with Prince Lestat, then explore the Aquarium's underwater exhibits to discover the mysterious aquatic life living in San Francisco Bay. Fri., Dec. 2, 6:30 p.m., $20 - includes entry to Aquarium and a $5 voucher towards book purchase. Aquarium of the Bay, Embarcadero, San Francisco, 415-623-5300, aquariumofthebay.org.

Randa Jarrar's "Him, Me, Muhammad Ali": Randa Jarrar reads from her new story collection, "Him, Me, Muhammad Ali." Jarrar's new story collection moves seamlessly between realism and fable, history and the present, capturing the lives of Muslim women and men across myriad geographies and circumstances. With acerbic wit, deep tenderness, and boundless imagination, Jarrar brings to life a memorable cast of characters, many of them "accidental transients"a term for migratory birds who have gone astray seeking their circuitous routes back home. Fierce and feeling, "Him, Me, Muhammad Ali" is a testament to survival in the face of love, loss, and displacement. Fri., Dec. 2, 7:30-9 p.m., Free, https://www.facebook.com/events/1661010750881921/. Green Apple Books on the Park, 1231 Ninth Ave., San Francisco, 415-742-5833, greenapplebooks.com.

SATURDAY, DEC. 3

Babylon Salon Winter Reading: With double Lambda Literary Award-winning novelist Jewelle Gomez (The Gilda Stories); Flannery O'Connor Award-winner Anne Raeff (The Jungle Around Us); Kundiman fellow Jason Bayani (Amulet); author Vanessa Hua (Deceit and Other Possibilities); writer Zach Wyner (What We Never Had). Sat., Dec. 3, 6-8 p.m., Free, 415-431-5300, www.babylonsalon.com. The Armory Club, 1799 Mission, San Francisco, www.armoryclub.com.



Literary

RANDA JARRAR

Friday, Dec. 2, 7:30 p.m., at Green Apple Books on the Park, 1231 Ninth Ave. Free; greenapplebooks.com

Randa Jarrar reads from her new story collection, *Him, Me, Muhammad Ali*, which moves seamlessly between realism and fable, history and the present, capturing the lives of Muslim women and men across myriad geographies and circumstances. With acerbic wit, deep tenderness, and boundless imagination, Jarrar brings to life a memorable cast of characters, many of them "accidental transients" — a term for migratory birds who have gone astray seeking their circuitous routes back home.

MONDAY, DEC. 5

Actors Reading Writers: Popular local actors read modern and classic short stories. First Monday of every month, 7:30 p.m., free. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, berkeleyhistorichotel.com.

Book Talk and Signing with Bill Ayers / Demand the Impossible!: A Radical Manifesto: In an era defined by mass incarceration, endless war, economic crisis, environmental destruction, and a political system offering more of the same; radical social transformation has never been more urgent. We must imagine a world beyond what this rotten system would have us believe is possible. In critiquing the world around us, Ayers raises our sights for radical change, and envisions strategies for building a movement to create a more humane, balanced, and peaceful world. Mon., Dec. 5, 7:30 p.m., Free, www.booksmith.com/event/bill-ayers-demand-impossible-radical-manifesto. The Booksmith, 1644 Haight, San Francisco, 415-863-8688, booksmith.com.

Poets!: Bimonthly poetry social with a featured reader followed by an open mic session. Third and First Monday of every month, 7 p.m., free. Bird & Beckett, 653 Chenery, San Francisco, 415-586-3733, birdbeckett.com.

Sticky Pages: Andrew Demcak, Richard May, and Rob Rosen read their erotic writing. Free admission and door prizes. Refreshment sales benefit CSC. Book signing follows the readings. Mon., Dec. 5, 7:30-8:30 p.m., Free, www.facebook.com/events/281810665547597. Center for Sex & Culture, 1349 Mission, San Francisco, 415-902-2071, sexandculture.org.

Sunil Yapa: "Your Heart Is a Muscle the Size of a Fist": Sunil Yapa discusses his acclaimed debut novel, "Your Heart is a Muscle the Size of a Fist," newly in paperback. Grief-stricken after his mother's death and three years of wandering the world, Victor is longing for a family and a sense of purpose. He believes he's found both when he returns home to Seattle only to be swept up in a massive protest. As heartbreaking as it is pulse-pounding, Yapa's virtuosic debut asks profound questions about the power of empathy in our hyper-connected modern world, and the limits of compassion. Mon., Dec. 5, 7:30-9 p.m., Free, www.greenapplebooks.com/event/9th-ave-sunil-yapa. Green Apple Books on the Park, 1231 Ninth Ave., San Francisco, 415-742-5833, greenapplebooks.com.

TUESDAY, DEC. 6

Cleve Jones: Longtime LGBTQ and AIDS activist Cleve Jones' memoir When We Rise is a sweeping, profoundly moving account of his life from sexually liberated 1970s San Francisco, through the AIDS crisis, and up to his present-day involvement with the marriage equality battle. Tue., Dec. 6, 6-7:30 p.m., Free, 415-835-1020, www.bookpassage.com/event/cleve-jones-when-we-rise-san-francisco. Book Passage, 1 Ferry Building Ste. 42, San Francisco, bookpassage.com.

Jazz Stories: Pianist Richard Leiter hosts a monthly night dedicated to tales, anecdotes, and remembrances of classic jazz musicians, with live music performances to set the right vibe. First Tuesday of every month, 7:30 p.m., free. Pegasus & Pendragon Books & Music, 1855 Solano, Berkeley, 510-525-6888, pegasusbookstore.com.

WEDNESDAY, DEC. 7

Fireside: Storytelling series whose events contain tales on specific themes. First Wednesday of every month, 8 p.m., $10-$15, firesidestorytelling.com. Chez Poulet, 3359 Cesar Chavez, San Francisco.

MUSEUM EVENTS

THURSDAY, DEC. 1

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 415-623-5300, aquariumofthebay.org.

Asian Art Museum. In a New Light: The Asian Art Museum Collection: More than 2,500 objects from the museum's permanent collection explore the major cultures of Asia. Tuesdays-Sundays. 200 Larkin, San Francisco, 415-581-3500, asianart.org.

The Beat Museum. Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. $5-$8. 540 Broadway, San Francisco, 415-399-9626, thebeatmuseum.org.

Cable Car Museum. Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 415-474-1887, cablecarmuseum.org.

California Academy of Sciences. Habitat Earth: The California Academy of Sciences' newest planetarium show redefines the traditional concept of astronomical presentation, turning the telescopes around and focusing on the greatest wonder of the universe — Earth itself — as it invites viewers to discover what it means to live in today's connected world on the only

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Chinese Historical Society of America. The Chinese of America: Toward a More Perfect Union: This bilingual exhibit follows the course of Chinese-American immigration from the 19th century to today via photographs, artifacts, and historical narratives. Tuesdays-Saturdays. Free. Chinese American: Exclusion/Inclusion: This exhibition features reproductions from the New-York Historical Society's holdings, interactive media, evocative re-creations, and CHSA's own historic Chinatown paintings by Jake Lee. Saturdays, Sundays, 12-4 p.m.; Tuesdays-Fridays, 12-5 p.m. Continues through Dec. 15. $3. 415-391-1188. info@chsa.org. chsa.org. 965 Clay, San Francisco, 415-391-1188, chsa.org.

Contemporary Jewish Museum. Hardly Strictly Warren Hellman: Anyone lucky enough to meet Warren Hellman, or see him perform at his signature cultural creation, Hardly Strictly Bluegrass, witnessed the utter joy and humanity that emanated from his being (and his banjo). The Contemporary Jewish Museum assembles rarely-seen videos of Hellman's performances in Golden Gate Park, along with special personal possessions like a banjo signed by star performers and a jacket covered with rhinestones and a Star of David. Mondays, Tuesdays, Thursdays-Sundays. Lamp of the Covenant: Dave Lane, often described as "an outsider artist," has repurposed 6 tons of steel into a 90-foot sheath of globes, light bulbs, old tools, and other objects that hang over the museum's central lobby. Like the eternal light that can be found in every synagogue, Lane's gigantic lamp can be seen as a symbol of higher connection — both literally and figuratively. Mondays, Tuesdays, Thursdays-Sundays. 736 Mission, San Francisco, 415-655-7800, thecjm.org.

Exploratorium. Tactile Dome: One of the Exploratorium's earliest exhibits — a pitch-black maze designed to heighten one's awareness of the sense of touch — reopens at the new location after a slight redesign. Tuesdays-Sundays. $12-$15 (in addition to regular museum admission). Permanent Exhibits: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. After Dark: Leave the kids at home — this monthly party features adult-themed science programs, performances, and cocktails. Y'know, stuff grown-ups like. Ages 18+ only. First Thursday of every month, 6-10 p.m. $10-$15. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

GLBT History Museum. Queer Past Becomes Present: Multipart exhibit tracing the history of queer youth activism, exploring lost S.F. "gayborhoods," paying tribute to pioneering lesbian magazine *The Ladder*, spotlighting Bay Area HIV/AIDS organizations, and more. Mondays, Wednesdays-Sundays. 30 Years of Collecting Art That Tells Our Stories: Elisabeth Cornu curates a selection of visual art that recalls scenes from the heady, hot, turbulent days of gay life from the 1960s to the 1990s. Mondays, Wednesdays-Sundays. 4127 18th St., San Francisco, 415-621-1107, glbthistorymuseum.org.

Legion of Honor. The Salon Doré: Recently restored, this installation recreates the extravagant French Neoclassical interior of the Hôtel de la Trémoille in Paris. Tuesdays-Sundays. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Tuesdays-Sundays. 100 34th Ave., San Francisco, 415-750-3600, legionofhonor.famsf.org.

San Francisco Maritime National Historical Park Visitor Center. A Walk Along the Waterfront: Historic memorabilia, nautical artifacts, slide presentations, and large-scale decorative installations recreate the sights and sounds of San Francisco's bustling shipping and fishing industries in this free daily exhibit. Daily, 9:30 a.m.-5 p.m. Free. 499 Jefferson, San Francisco, 415-447-5000, nps.gov/safr.

San Francisco Museum of Modern Art (SFMOMA). Picturing Modernity: Selections from the SFMOMA Collection: An exhibition of photographs from SFMOMA's own collection that illustrate a wide range of photographic styles. Daily. 151 3rd St., San Francisco, 415-357-4000, www.sfmoma.org.

Thacher Gallery. The Depravities of War: Sandow Birk and the Art of Social Critique: Featuring Sandow Birk's monumental print series of the Iraq War alongside historical source materials, this exhibition celebrates the longevity and persuasive power of socially-engaged art. Birk's designs are exhibited with reproductions of Jacques Callot's 17th-century *Miseries of War* prints. Through Feb. 19, 2017, 12-6 p.m. Free. https://www.usfca.edu/thacher-gallery/depravities-of-war. 2130 Fulton St., San Francisco, 415-422-5555.

Yerba Buena Center for the Arts. Murmur Wall: Located by the YBCA steps at 701 Mission, this Future Cities Lab installation lights up as it incorporates local trending search engine results and social media postings. Onlookers can offer their own contributions, which feed into the data stream, light up the sculpture, and reflect the city's volatile internet habits. Through May 31, 2017. Free. 701 Mission, San Francisco, 415-978-2787, ybca.org.

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FRIDAY, DEC. 2

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Museum

GAY SAN FRANCISCO

Thursday, Dec. 1, 6:30-8 p.m., at the Tenderloin Museum, 398 Eddy St. Free; tenderloinmuseum.org

The Tenderloin Museum screens Jonathan Raymond's *Gay San Francisco*, a previously lost documentary depicting queer life in San Francisco five decades ago. Shot between 1965-1970, it features a collection of incredible footage of San Francisco's thriving LGBTQ culture, with a focus on the Tenderloin, then a thriving queer neighborhood. This screening complements the Tenderloin Museum's first major temporary exhibition, "The Unseen World of the Tenderloin: Rare Historic Photographs 1907-71."

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SATURDAY, DEC. 3

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Contemporary Jewish Museum. Lamp of the Covenant: Dave Lane, often described as "an outsider artist," has repurposed 6 tons of steel into a 90-foot sheath of globes, light bulbs, old tools, and other objects that hang over the museum's central lobby. Like the eternal light that can be found in every synagogue, Lane's gigantic lamp can be seen as a symbol of higher connection — both literally and figuratively. Mondays, Tuesdays, Thursdays-Sundays. Hardly Strictly Warren Hellman: Anyone lucky enough to meet Warren Hellman, or see him perform at his signature cultural creation, Hardly Strictly Bluegrass, witnessed the utter joy and humanity that emanated from his being (and his banjo). The Contemporary Jewish Museum assembles rarely-seen videos of Hellman's performances in Golden Gate Park, along with special personal possessions like a banjo signed by star performers and a jacket covered with rhinestones and a Star of David. Mondays, Tuesdays, Thursdays-Sundays. 736 Mission, San Francisco, 415-655-7800, thecjm.org.

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Randall Museum. Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San Francisco, 415-554-9600, randallmuseum.org.

Randall Museum @ Mission Art Center. Drop-In Science Workshop: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. $3-$5. Meet the Animals: Though the Randall's regular facilities in Corona Heights are temporarily closed, the animals who live at the museum will make weekly trips down to the Mission for free live presentations. Saturdays, 11 a.m. Free. Drop-In Art Workshop: Get creative with arts and crafts projects for children and parents alike. Saturdays, 1 p.m. $3-$5. 745 Treat, San Francisco, 415-554-9600, randallmuseum.org.

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MONDAY, DEC. 5

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THEATER

THURSDAY, DEC. 1

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

The King and I: Set in 1860's Bangkok, the musical tells the story of the unconventional and tempestuous relationship that develops between the King of Siam and Anna Leonowens, a British schoolteacher whom the modernist King, in an imperialistic world, brings to Siam to teach his many wives and children. Tuesdays-Sundays. Continues through Dec. 11, $55-$275. Golden Gate Theatre, 1 Taylor, San Francisco, 415-551-2000, shnsf.com.

The Lion King: Winner of six Tony Awards, including Best Musical, *The Lion King* brings together one of the most imaginative creative teams on Broadway. Tony Award-winning director Julie Taymor brings to life a story filled with hope and adventure set against an amazing backdrop of stunning visuals. *The Lion King* also features the extraordinary work of Tony Award-winning choreographer Garth Fagan and some of Broadway's most recognizable music, crafted by Tony Award-winning artists Elton John and Tim Rice. Wednesdays-Sundays. Continues through Dec. 31, $55-$228. Orpheum Theatre, 1192 Market, San Francisco, 415-551-2000, shnsf.com.

Safe House: Set in Kentucky in 1843, *Safe House* examines the lives of one free family of color and the tensions that arise between two brothers with conflicting aspirations. While one brother dreams of opening his own business, the other risks everything in an effort to help fugitive slaves escape on the Underground Railroad. Based on true events in the lives of his ancestors, Keith Josef Adkins tells a gripping story of love, freedom and survival against impossible odds. Tuesdays-Sundays. Continues through Dec. 4, $32-$56. Aurora Theatre Company, 2081 Addison, Berkeley, 510-843-4822, auroratheatre.org.

She Loves Me: Follow Amalia and Georg, two perfume shop clerks who don't quite see eye to eye. Constantly bumping heads while on the job, the sparring coworkers can't seem to find common ground. After they each respond to a "lonely hearts advertisement" in the newspaper, they start to fall for their anonymous pen pals—but will love continue to blossom once their identities are finally revealed? Tuesdays-Thursdays, 7 p.m.; Fridays, 8 p.m.; Saturdays, 3 & 8 p.m.; Sundays, 2 p.m. Continues through Jan. 14, $40-$125. San Francisco Playhouse, 450 Post, San Francisco, 415-677-9596, sfplayhouse.org.

The Village Bike: A comedy about a sexually frustrated wife who seeks relief from the long days of summer. Through Dec. 21, $5-$35. The Ashby Stage, 1901 Ashby, Berkeley, 510-841-

6500, www.shotgunplayers.org.

FRIDAY, DEC. 2

946: The Amazing Story of Adolphus Tips: A tender new coming-of-age tale that uncovers the secrets behind World War II's D-Day landings. In the idyllic seaside village of Slapton, the lives of Lily, her family, and her fiercely independent cat Tips are barely touched by war...until American soldiers occupy their house and land. With swingin' live music, enchanting puppetry, and signature stage sorcery, Emma Rice conjures a story of love, war, and prejudice that crosses borders both geographical and generational. Starting Dec. 2, Tuesdays-Sundays. Continues through Jan. 15, $29-$97. Berkeley Repertory's Roda Stage, 2025 Addison, Berkeley, 510-647-2949, berkeleyrep.org.

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Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., $34, foodiesthemusical.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

The Jewelry Box: A young Brian Copeland heads to the "mean streets" of Oakland to buy his mom a Christmas present. When he finds the perfect gift – a jewelry box in the White Front store – six-year-old Brian sets out to earn the required $11.97 by Christmas Eve. *The Jewelry Box* follows Brian's adventures as he scours the "help wanted" ads, applies for jobs, and collects bottles, inching his way toward the perfect Christmas gift. Starting Dec. 2, Fridays, 8 p.m.; Saturdays, 5 p.m. Continues through Dec. 17, $30-$100. The Marsh Theater, 1062 Valencia, San Francisco, 415-826-5750, themarsh.org.

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Safe House: Set in Kentucky in 1843, *Safe House* examines the lives of one free family of color and the tensions that arise between two brothers with conflicting aspirations. While one brother dreams of opening his own business, the other risks everything in an effort to help fugitive slaves escape on the Underground Railroad. Based on true events in the lives of his ancestors, Keith Josef Adkins tells a gripping story of love, freedom and survival against impossible odds. Tuesdays-Sundays. Continues through Dec. 4, $32-$56. Aurora Theatre Company, 2081 Addison, Berkeley, 510-843-4822, auroratheatre.org.

She Loves Me: Follow Amalia and Georg, two perfume shop clerks who don't quite see eye to eye. Constantly bumping heads while on the job, the sparring coworkers can't seem to find common ground. After they each respond to a "lonely hearts advertisement" in the newspaper, they start to fall for their anonymous pen pals—but will love continue to blossom once their identities are finally revealed? Tuesdays-Thursdays, 7 p.m.; Fridays, 8 p.m.; Saturdays, 3 & 8 p.m.; Sundays, 2 p.m. Continues through Jan. 14, $40-$125. San Francisco Playhouse, 450 Post, San Francisco, 415-677-9596, sfplayhouse.org.

The Village Bike: A comedy about a sexually frustrated wife who seeks relief from the long days of summer. Through Dec. 21, $5-$35. The Ashby Stage, 1901 Ashby, Berkeley, 510-841-6500, www.shotgunplayers.org.

SATURDAY, DEC. 3

946: The Amazing Story of Adolphus Tips: A tender new coming-of-age tale that uncovers the secrets behind World War II's D-Day landings. In the idyllic seaside village of Slapton, the lives of Lily, her family, and her fiercely independent cat Tips are barely touched by war...until American soldiers occupy their house and land. With swingin' live music, enchanting puppetry, and signature stage sorcery, Emma Rice conjures a story of love, war, and prejudice that crosses borders both geographical and generational. Starting Dec. 2, Tuesdays-Sundays. Continues through Jan. 15, $29-$97. Berkeley Repertory's Roda Stage, 2025 Addison, Berkeley, 510-647-2949, berkeleyrep.org.

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

FlashPlays!: 40+ Playwrights, 70+ Plays, and 80+ Minutes of Fast and Furious Fun to support emerging playwrights! FlashPlays is Playwrights Foundation's 7th annual winter festival featuring over 70 newly penned micro plays (one minute or less!) that together evoke a complex mosaic of San Francisco - its shimmering beauty, its fascinating legacy, and its current challenges - written for this event by a cadre of the Bay Area's finest playwrights. Sat., Dec. 3, 8 p.m.; Sun., Dec. 4, 5 p.m., $18-$36, bayareaplaywrightsfestival.org/flash-plays-2016/. Brava Theater Center, 2781 24th St., San Francisco, 415-641-7657, brava.org.

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MONDAY, DEC. 5

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, 7:30 p.m., $7. The Marsh Theater, 1062 Valencia, San Francisco, 415-826-5750, themarsh.org.

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TUESDAY, DEC. 6

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The News: Monthly series of queer performance art. First Tuesday of every month, 7:30 p.m. SOMArts Cultural Center, 934 Brannan, San Francisco, 415-863-1414, somarts.org.

She Loves Me: Follow Amalia and Georg, two perfume shop clerks who don't quite see eye to eye. Constantly bumping heads while on the job, the sparring coworkers can't seem to find common ground. After they each respond to a "lonely hearts advertisement" in the newspaper, they start to fall for their anonymous pen pals—but will love continue to blossom once their identities are finally revealed? Tuesdays-Thursdays, 7 p.m.; Fridays, 8 p.m.; Saturdays, 3 & 8 p.m.; Sundays, 2 p.m. Continues through Jan. 14, $40-$125. San Francisco Playhouse, 450 Post, San Francisco, 415-677-9596, sfplayhouse.org.

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Theater

THE JEWELRY BOX

Fridays at 8 p.m. and Saturdays at 5 p.m., Dec. 2-17, at The Marsh Theater, 1062 Valencia St. $30-$100; themarsh.org

A young Brian Copeland heads to the "mean streets" of Oakland to buy his mom a Christmas present. When he finds the perfect gift — a jewelry box in the White Front store — 6-year-old Brian sets out to earn the required $11.97 by Christmas Eve. *The Jewelry Box* follows Brian's adventures as he scours the "help wanted" ads, applies for jobs, and collects bottles, inching his way toward the finish line.

WEDNESDAY, DEC. 7

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The Anxiety of Influence

Citing a need to work unmolested, McArthur Binion never reads a single printed word about himself. That might get tricky now that he's getting the attention he deserves.

Friends of the South, by Blessing Ngobeni.

Courtesy of Jenkins Johnson Gallery.

By Jonathan Curiel

In the past three years, McArthur Binion has been one of the art world's bigger stories — celebrated for his grid paintings that play with people's perceptions of surface and foundation, and celebrated for his re-emergence from a level of obscurity that had reduced him to a kind of footnote for 30 years.

Three months ago, *Artspace* canonized the Chicagoan as one of "108 international artists who are revolutionizing painting today." A year earlier, *Art+Auction* magazine called Binion one of the world's "25 most collectible mid-career artists." And around the same time, the *Wall Street Journal* lauded Binion's paintings for their "beauty and meaning."

What does Binion, who's now 70, say of the all his recent acclaim? Not much.

Binion, who's one of the featured artists in a new San Francisco exhibit at Jenkins Johnson Gallery called "Viewpoints," doesn't read anything that's written about him. Not a single word.

This self-imposed boycott of all media coverage is the antithesis of a culture that assumes self-promotion and a "look at me" navel-gazing as the only way to maintain one's cachet and self-composition. But Binion likes to isolate himself — needs to isolate himself — to make art that he says is free of any outside influence.

"I don't want someone else's thinking involved in my head," Binion tells *SF Weekly* in a phone interview from Chicago. "I'm in the studio every day I'm in town. I go there, and there's no music. I don't read stuff. I don't listen to music. So there's nothing coming in. And it's all going out. The less I let in, the higher the possibilities. It raises the level of the [paintings'] emotional content."

While Binion ignores what people think of him, he does think this: He's making the best paintings of his life. And the art market agrees. So do galleries and art shows around the United States, which are featuring such work as *DNA: White Painting: IV*, a 12-by-12 foot vista of painted green grids that are imposed on old handwriting and old numbers like 10028, a ZIP code in New York. The scribbling becomes more perceptible as you approach the paintings, but the grids interrupt and break up the writing's continuity — making it impossible to really study and access the information underneath.

DNA: White Painting: IV is one of three Binion "DNA" pieces at Jenkins Johnson Gallery that incorporate Binion's old address book from 1972 to 1993. Copies of his birth certificate also underlay Binion's paintings, whose grids are reminiscent of African cloth patterns. In Binion's art, then, are the moorings of his life and culture — references to both his Mississippi upbringing, when he worked his family's cotton farm, and to the New York art scene that he inhabited in the 1970s, when he hung out with artists like Jean-Michel Basquiat and Sol LeWitt. For years, Binion taught art at Columbia College in Chicago, where his career took off after a 2013 exhibit at Kavi Gupta Gallery that garnered notable reviews. Binion says he wasn't ready for all this attention in the 1970s, when there were few Black artists in New York, and curators were hinting that Binion could be "the next big thing."

"There weren't any Black artists who were like art stars, so the art world at large more or less approached me to become that person," Binion says, "and I said I didn't want to be the only one."

"Viewpoints" features the work of other significant African-American artists, and those from Africa and the African diaspora, including Romare Bearden, who in the 1970s was the best-known African-American artist; Blessing Ngobeni, a South African whose assemblages of painting, truncated scenes, and distressed figures, like those in *Friends of the South*, are commentaries on South Africa's political system; and Aubrey Williams, the Guyanese artist whose Shostakovich paintings are intense pilgrimages to the inner state of feeling that Williams felt through the composer's music.

At Jenkins Johnson, Bearden's 1956 watercolor work, *The Gorge*, reveals the artist's lesser-known side — not Bearden the collagist of obvious figures but Bearden the abstracter who uses amorphous shapes to create scenes that suggest rather than pinpoint. The artists in "Viewpoints," whether young like Ngobeni, older like Binion, or deceased like Bearden and Williams, use abstraction to hint and suggest and imply — but they're not giving their thoughts away. They don't have to. They don't want to. Their identities are complex. Binion says his paintings are like "social anthropology in a way." Art-goers get to sift through the layers of grids, wording, and numbers. And what they find is almost up to them.

There is much less ambiguity at "Al-Mutanabbi Street Starts Here: In Defense of Culture," an exhibit at the San Francisco Public Library that's based on the project by Beau Beausoleil, the poet and owner of The Great Overland Book Company on Judah Street in the Inner Sunset. The project began in 2007, after terrorists detonated a car bomb on Baghdad's literary epicenter: Al-Mutanabbi Street, a longtime corridor of bookstores, where death and shattered buildings made the shock of the war even more devastating. Beausoleil began "Al-Mutanabbi Street Starts Here" by asking people to contribute broadsides to honor the booksellers and their traditions, and he collected more than 100.

From around the world, "Al-Mutanabbi Street Starts Here: In Defense of Culture" features more than 50 art works that explicitly celebrate the titular street's mission and its connection to readers, book buyers, and book sellers everywhere. The red of blood shadows some of the pieces, while others are resolutely solemn, but most of the works here focus on the power of community, literary spirit, and steadfastness, as with Sebastopol artist Rik Olson's linocut of a draped Iraqi woman sitting on a pile of books as she hands out others to awaiting arms. Then there's Pakistan artist Zaira Ahmad Zaka's etching, *Peace After Every Storm*, that shows an intact brick structure in both darkness and light.

Most of the art here was apparently made in the immediate aftermath of the bombing, when Al-Mutanabbi Street was still an unsafe shell of its former self. The street has since been rebuilt — an epilogue that Beausoleil and other writers and artists will likely address at 1 p.m. on Friday, Dec. 4 — when they speak about the project at the library. Words, images, and books will merge that afternoon, creating the kind of atmosphere that terrorists tried to silence on Al-Mutanabbi Street almost 10 years ago.

"Viewpoints"
Through Jan. 14, at Jenkins Johnson Gallery, 464 Sutter St. Free; 415-677-0770 or jenkinsjohnsongallery.com

"Al-Mutanabbi Street Starts Here: In Defense of Culture"
Through Jan. 1, on the sixth floor of the San Francisco Public Library's main library, 100 Larkin St. Free; 415-557-4400 or sfpl.org

Compassion Lives Here

12 Cunningham Place
(at Valencia, near 19th Street)

Photo by Jonathan Curiel

Andre Karpov drew himself in the mural — he's the guy playing guitar on the left — but the artwork is much more a neighborhood and Bay Area narrative than a autobiographical piece. The evidence is in the worker with a broom, the sleeping man, the homeless figure digging through a garbage can, and the side-by-side housing that overlooks the scene — along with a long-haired woman whose hair blends in with the curves of a blue Golden Gate Bridge.

Karpov painted the mural 10 years ago, after winning a contest by the Mission District organization Precita Eyes Muralists. (Karpov lived in the area then, not far from the wall that now bears his work.)

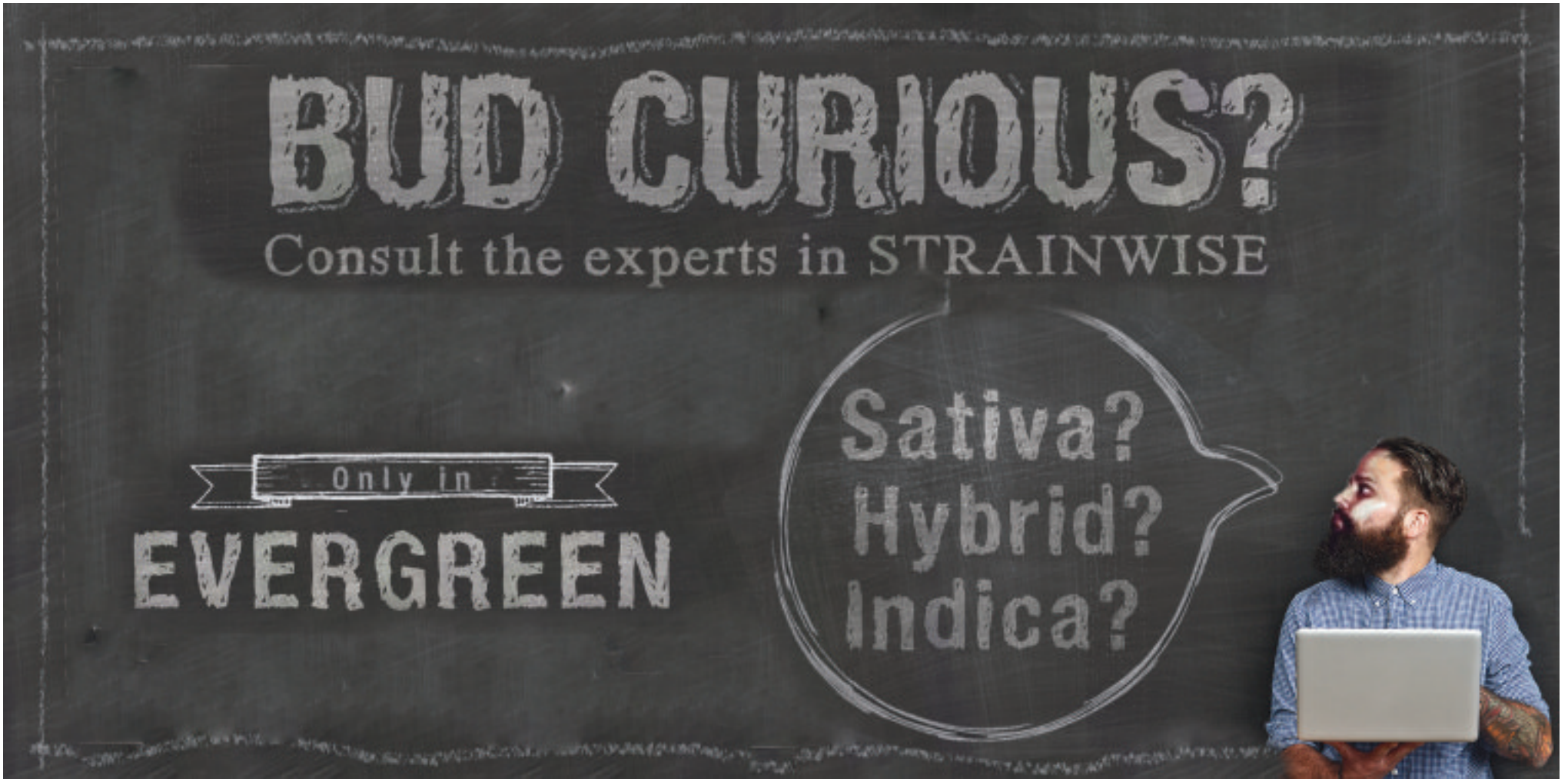
"It's taking care of the people who live in the neighborhood, like homeless people," Karpov says. "I was playing a lot of music at the time, so I painted myself playing the guitar, and a bass player, and the guy rifling through the garbage. I wanted to say that compassion exists in San Francisco — at least in some places. But it's also about music and art."

Karpov, who grew up in Mendocino and now lives in the East Bay, says his style is heavily influenced by a teacher who specialized in the Japanese arts. *Compassion Lives Here* has a strong symmetry of colors, shapes, and lines that easily integrate the scene's disparate parts.

"I'm influenced by black ink lines," says Karpov, who has drawn and published two children's books. "I'm strong with that."

"I'm just glad it's still up," he says of the mural, then adds an afterthought that references the area's eviction rates and rapidly changing demographics: "I hope for peace in the Mission."

— ***Jonathan Curiel***



The Activist Next Door

"What's the Native American word for 'Indian tacos?' " one of my mother's dinner guests asked. "This is reservation food," she said, fishing the golden pillow of fried dough out of the cast-iron skillet, and patting off the hot oil with a paper towel. "We just call 'em 'Indian tacos.' "

Our people, the Northern Californian Modocs, traditionally hunted venison and harvested a water lily called wokus. Indian tacos are made with ground buffalo meat, commodity cheese, beans, fry bread, salsa, and sour cream. They taste like hot summertime powwows and big family holidays.

It may not be the food of my ancestors, but it's definitely the food of my people.

A week before the election, I was hell-bent on spending Thanksgiving protesting alongside my mother and the Standing Rock Sioux Nation. Ever since I was young, when my mother has gotten fired up at night after dinner, it's usually because she's talking about the need for sovereign native nations to unite against the federal government — which is exactly what is happening right now at Standing Rock, where more than 250 tribes have united against the Dakota Access Pipeline. First Nations haven't come together like this since the Battle of Little Big Horn, so I thought, "What better way to spend Thanksgiving?" I looked at flights, and made a list of supplies while dreaming about experiencing this historic event with my bad-ass mom, continuing the traditions of our ancestors, and fighting for the land rights of indigenous people.

Photograph by Isabel Dresler/isabeldresler.com

Following in my grandfather's footsteps, my mother has gotten her hands into the mess that is tribal politics. She's run for tribal council and is currently serving on the advisory committee for this year's restoration powwow. Her ideas are radical and include policy suggestions like tribes growing and selling industrialized hemp (as the Oglala and Navajo have attempted) and building a Trump-style wall around every reservation so police have to go through a checkpoint in order to enter.

Of course, water rights, and the encroachment of them, is an issue that's far from unknown to the Klamath Tribes, including Modocs. I remember the day ranchers from town formed a "bucket brigade" to steal from our tribe's reservoir in protest of our treaty-protected water rights. A giant metal bucket was erected in front of the county courthouse a few months later to memorialize their theft.

My mother's best friend at the time had been on the brigade. That was almost two decades ago, and the two women still no longer speak.

"We know that water is life, and we as a people cannot survive in its absence," wrote Klamath Tribal Chairman Donald Gentry in his letter of support to the Standing Rock Tribe.

This is not just about water. It's about protecting the last shreds of what we have left after the generations of genocide and systematic deprivation of our rights and dignities.

Unlike my grandfather and several generations that came before, I didn't have to grow up on the reservation in Chiloquin, Oregon, and I was never forced to go to an Indian school. The legacy of my heritage comes mostly in the form of economic insecurity, fry bread recipes, and a deep mistrust of government institutions. I'm proud to come from people who fought what has been called the longest and most expensive Indian War against the U.S. government, and I feel as though it's part of my heritage to continue that fight. Because, as we've seen in the past few months, there will be many more battles ahead.

For months now, hundreds of first nations people alongside their allies have been protecting land, water, and a way of life even in the face of bitter cold and violent assaults from militarized law enforcement. As reports of horrific violence at Standing Rock began to surface — water protectors being kept in cages, attacked by hounds, hosed down in freezing temperatures, and mangled with "non-lethal" weapons that rip skin and break bones — my brave, beautiful mother told me with fear in her voice that it was too dangerous for us to go. This was no longer just a protest; it was now the front lines of a war.

This world, this life, these bodies — they all seem so much more breakable than they did a few weeks ago. They say it gets worse before it gets better, right? As I eat leftover buffalo meat in the moonlight while my mother sleeps safely in her bedroom, just two walls away, I quietly purchase wool socks, milk of magnesia, and instant hot packs from the water protectors' wishlist, and I pray it doesn't have to get too much worse.

TheWhoreCast@gmail.com

Courtesy of TIFF

Ovation!
Rated R.
Opens Friday at the Opera Plaza Cinema.

Good ol' Henry Jaglom. Although he shoots in digital HD these days, there's something comforting about the fact that even if he were tapped to direct a Marvel film in IMAX 3D, he'd still insist on opening it with the same grainy, optically zoomed footage of his mentor and frequent luncheon companion Orson Welles holding a wooden rainbow — which he's been using for his production company logo since the 1970s. Jaglom's latest, *Ovation!*, takes place in the world of the legitimate theater, which despite certain thin-skinned sexual predators insisting that it "must always be a safe and special place," has always featured at least as much drama offstage as on. As the cast of the play-within-the-film *The Rainmaker* anxiously waits to learn whether their venue will be shuttered at the end of an especially eventful week, lead actress Maggie (Tanna Frederick) is tempted both romantically and professionally by suave TV star Stewart (James Denton). Meanwhile, siblings Zoe and Michael (Jaglom's real-life children Sabrina and Simon) deal with their own dramas — including Zoe's abusive boyfriend Gideon (Benjamin Chamberlain) — and those are among the many overlapping story threads presented in Jaglom's usual shaggy style. The real-life theater location gives the picture more production value than is often found in the Jaglomography, and *Ovation!* is one of his more accessible works overall.
Sherilyn Connelly

The New York Times
"A PLEASURE TO WATCH! A GENEROUS MEDITATION ON COMMERCE VS. ART!" -Jeannette Catsoulis
Los Angeles Times
"HENRY JAGLOM'S LOVING TRIBUTE TO THE THEATER. THERE IS TRULY NO BUSINESS LIKE SHOW BUSINESS AND 'OVATION!' BRILLIANTLY CAPTURES THAT!" -Katie Walsh
TANNA FREDERICK JAMES DENTON
A FILM BY HENRY JAGLOM
OVATION!
Backstage... Where the real drama happens
STARTS FRIDAY, DECEMBER 2
LANDMARK THEATRES
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Daughters of the Dust
Not rated.
Opens Friday at the Opera Plaza Cinema.

Julie Dash's 1991's *Daughters of the Dust* is often considered one of the most important independent films of all time, and with good reason: Among other things, it's the first film by an African-American woman to receive a wide domestic theatrical release, and is still the only film by an African-American woman to be placed in the National Registry. Now returning in shiny, new 2k restoration, the elegiac *Daughters of the Dust* takes place on a small island off the coast of the Southeastern United States over the course of a single day in 1902, as the Peazant family gathers for a picnic to celebrate their ancestors as some family members prepare to leave for the mainland. The dialect-heavy picture makes few concessions to mainstream storytelling and is all the stronger for it, and while what appears on the screen is still an undeniable achievement of heartfelt filmmaking, what comes out of the speakers is more jarring than ever: the compressed, Synclavier-heavy sounds of John Barnes' very late-1980s score. For sure, far more expensive period pieces with greater resources have also been hampered by instantly dated scores — c.f. Francis Ford Coppola's synth-heavy *Apocalypse Now* — but here, the music prevents *Daughters of the Dust* from achieving the sense of timelessness it so strives for. But it comes damn close. ***SC***

Rolling Stone AP Entertainment USA TODAY THE WALL STREET JOURNAL.
"A MASTERPIECE."
Rolling Stone
"★★★★
NO FILM THIS YEAR HAS MOVED ME MORE WITH ITS HUMOR, HEART AND HUMANITY."
Time Out
"CASEY AFFLECK JOINS THE RANKS OF GIANTS."
— CRITIC'S CHOICE — Los Angeles Times
"MICHELLE WILLIAMS IS STUNNING."
THE WALL STREET JOURNAL.
"INSTANTLY A CLASSIC."
TIME
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The Duelist
Rated R.
Opens Friday at the Embarcadero Center Cinema.

Not to be confused with Ridley Scott's 1977 film *The Duellists*, Alexey Mizgirev's film revolves around one tough yet dashing duelist. Set during the 19th century, it's a Russian variation on *Les Misérables* without the singing. Yakovlev (Pyotr Fyodorov) is a Jean Valjean figure who is left for dead somewhere in the Aleutian Islands. His Javert-like nemesis is the depraved Beklemishev, who likes to whip insubordination off the backs of young soldiers in his charge. As Yakovlev recovers from his wounds with the help of a local medicine woman and an indigenous back tattoo, he returns to Mother Russia transformed into a brooding, laconic gun for hire. But he's not dueling noblemen solely for the rubles: Yakovlev is after Beklemishev for purposes of revenge. The IMAX camera captures a wealth of detail, like the silhouettes and fabrics of women's gowns, but films them without much warmth. Copious amounts of gore and viscera saturate the screen, with skulls and bodies oozing lush puddles of blood. Like our hero, writer-director Mizgirev has a sharpshooter's cold pair of eyes. His lens adds an antiseptic quality to the many deaths, as the duelist disposes of each new challenger from a chilly distance. It's Fyodorov's performance that communicates the emotional burden of killing. We can see the cost of all this unnecessary carnage in his resigned and sorrowful face.
Jeffrey Edalatpour

FILM SHOWTIMES

Alamo Drafthouse. *The 18th Annual Animated Show of Shows*: 12 charming family-friendly films including "About a Mother," a new folktale with echoes of Shel Silverstein's "The Giving Tree," Disney/Pixar's sweet "Piper," and the latest in 360º storytelling in Google's touching father-and daughter-journey "Pearl" by Academy Award winner Patrick Osborne. The show also features a late-night bonus of four provocative shorts exclusively for mature audiences. Fri., Dec. 2, 7:30 p.m. *Elf Movie Party*: Will Ferrell as North Pole pole dweller Buddy the Elf trying to figure out Manhattan just might be his funniest role. "Watch out! The yellow ones don't stop." This *Elf* Movie Party features all sorts of fun props, a themed contest before the film, and a "real" snowball fight in the theater! There will be jingle bells for everyone, bubbles for a few key scenes, and a special scratch n' sniff card so you can even Smell-Along with Buddy and his family! Mon., Dec. 5, 7 p.m. *Night of the Comet*: After a rare comet sighting, teen sisters Regina (Catherine Mary Stewart) and Samantha (Kelli Maroney) find that they're among the only survivors of a zombie attack. The girls partner with another survivor, Hector (Robert Beltran), but as they try to avoid the zombies, they're sought by scientists who want to experiment on their bodies in the hope of finding an antidote. Dodging both the doctors and the undead, they keep moving in the hope that they can continue to stay alive. Tue., Dec. 6, 10:30 p.m. 2550 Mission St, San Francisco, 415-549-5959, https://drafthouse.com/sf/theater/new-mission.

Artists' Television Access. Other Cinema: An ongoing series of experimental cinema. Saturdays, 8:30 p.m. $7. 992 Valencia, San Francisco, 415-824-3890, atasite.org.

Balboa Theatre. Balboa Classics: Classic movies every week. Thursdays, 7:30 p.m. *Popcorn Palace*: Every Saturday at 10 a.m. $10 gets ticket plus popcorn and drink! Saturdays, 10 a.m. 3630 Balboa, San Francisco, 415-221-2184, balboamovies.com.

Castro Theatre. *A Day of Silents*: One day, six silent films, all with live musical accompaniment by the Alloy Orchestra and Donald Sosin. Films include *Chaplin at Essanay, So This is Paris, Strike, Different From the Others, The Last Command*, and *Sadie Thompson*. Sat., Dec. 3, 10 a.m. *Robin Hood*: The classic story of the bandit of Sherwood Forest is given a classic Walt Disney Animation twist—all the characters are animals. Robin Hood is a fox, as is Maid Marian. Little John is a very big bear, Friar Tuck is a badger, and Prince John is a scrawny lion who tries to usurp the throne and oppress the good citizens of Nottingham while his brother, King Richard, is away on the Crusades. It is only through the intervention of clever Robin Hood—and some robbing of the rich to give to the poor—that the kingdom is saved, and the good king can reclaim his throne. Sun., Dec. 4, 1 & 3 p.m. *Lost Landscapes of San Francisco*: The 11th annual feature-length program shows San Francisco's neighborhoods, infrastructure, celebrations, and people from the early 1900's through the 1970s. As always, the audience makes the soundtrack! Come prepared to identify places, people and events, to ask questions, and to engage in spirited real-time repartee with fellow audience members. Tue., Dec. 6, 7:30 p.m.; Wed., Dec. 7, 7:30 p.m. 429 Castro, San Francisco, 415-621-6120, castrotheatre.com.

Clay Theatre. *Princess Mononoke*: Hayao Miyazaik's epic animated story of conflict between humans, gods and nature is a landmark of unsurpassed power and beauty. Fri., Dec. 2, 11:55 p.m.; Sat., Dec. 3, 11:55 p.m. *RSC Live: King Lear*: Antony Sher returns to play King Lear, one of the greatest parts written by Shakespeare. Sun., Dec. 4, 11 a.m.; Mon., Dec. 5, 7 p.m. 2261 Fillmore, San Francisco, 415-267-4893, www.landmarktheatres.com/san-francisco/clay-theatre.

Embarcadero Center Cinema. *The Duelist*: In 19th-century Saint Petersburg, a retired officer returns from exile and takes up arms as a duelist's representative for hire. Starting Dec. 2. Daily. 1 Embarcadero Center, San Francisco, 415-267-4893, www.landmarktheatres.com/san-francisco/embarcadero-center-cinema.

Exploratorium. *Saturday Cinema*: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays. Free with museum admission. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

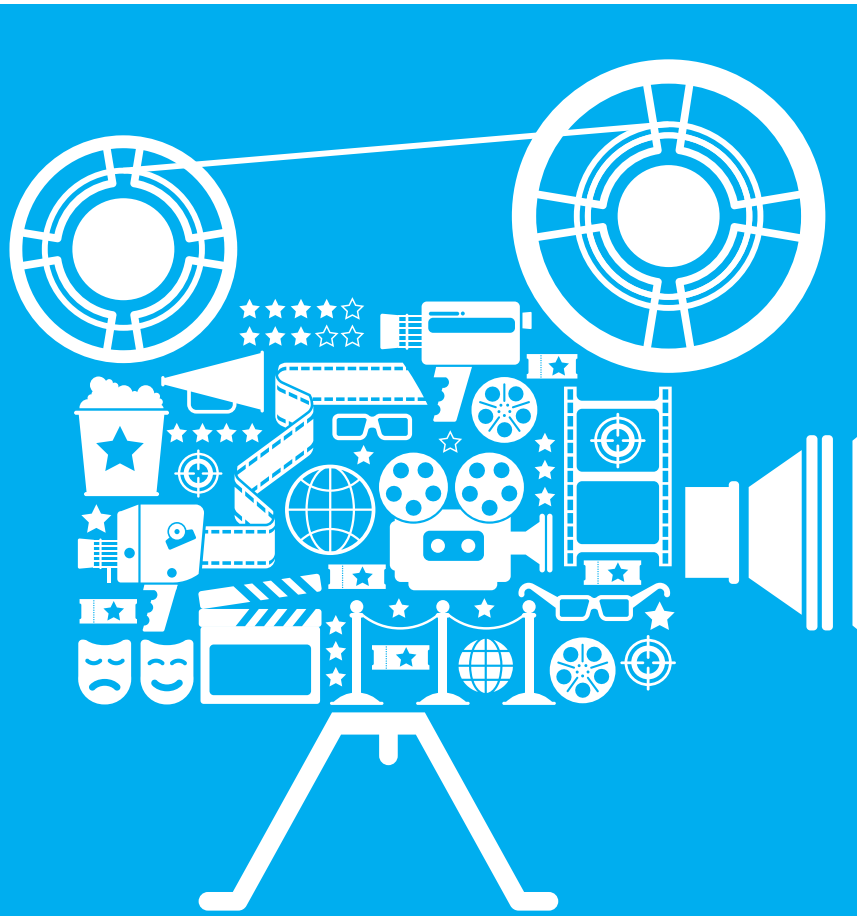
Oddball Films. *Cinema Soiree: "Celluloid Scopophilia: The Sensual Dimensions of the Human Body" with Kerry Laitala and Live Music by Wobbly*: A film program that examines the fetishization of the human body through rare medical and first aid films as well as vintage fetish shorts, Laitala's own handmade films, and live musical accompaniment from Wobbly. Celluloid Scopophilia is a program that treads the line between visual pleasure and pain in the context of Scopophilia, (the pleasure of looking). Through the camera's gaze, the pleasure imparted by the extraction and isolation of body parts is explored and dwelled upon, sucking the viewer into this seductive, unseemly form of compelling cinema. Thu., Dec. 1, 8-10 p.m. $10. oddballfilms.blogspot.com/2016/11/cinema-soiree-celluloid-scopophilia.html. *The Spectre of Fascism - Echoes from Totalitarianism*: A program of international 16mm short films, documentaries and animation reflecting on the 20th century's history of fascism and it's repercussions both artistic and humanitarian. With subversive stop-motion animation from Poland and the former Czechoslovakia, dark allegories of political conformity and rebellion, Alain Resnais' definitive Holocaust documentary short "Night and Fog", and even Donald Duck as a Nazi, it is a powerful night giving testament to the power of the indomitable human spirit in the face of fascism. Fri., Dec. 2, 8-10 p.m. $10. oddballfilms.blogspot.com/2016/11/the-spectre-of-fascism-echoes-from.html. 275 Capp, San Francisco, 415-558-8112, oddballfilms.blogspot.com.

Opera Plaza Cinema. *Daughters of the Dust*: At the dawn of the 20th century, a family in the Gullah community of coastal South Carolina -- former West African slaves who adopted many of their ancestors' Yoruba traditions -- suffers a generational split. Young Haagar (Kaycee Moore) wants to move to the mainland away from tradition-bound matriarch Nana (Cora Lee Day). Former prostitute Yellow Mary (Barbara-O) gets a cold shoulder when she returns to the island with her female lover, especially from her sister Viola (Cheryl Lynn Bruce). Starting Dec. 2. Daily. *Man Down*: When U.S. Marine Gabriel Drummer (Shia LaBeouf) returns from Afghanistan, he finds the place he once called home is no better than the battlefields he fought on overseas. Accompanied by his best friend, a hard-nosed Marine whose natural instinct is to shoot first and ask questions later, Gabriel searches desperately for his estranged son and his wife, leading to a suspect who has vital information about their location. Starting Dec. 2. Daily. *Ovation!*: A theater actress must choose between her heart and her mind when she meets a charming TV star. Starting Dec. 2. Daily. 601 Van Ness, San Francisco, 415-267-4893, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.

Presidio Officers' Club. *Remember the Night*: The 1940 holiday classic featuring Barbara Stanwyck as a shop-lifting New Yorker who gets whisked to Fred MacMurray's Indiana home when we realizes he's responsible for her being in jail during Christmas. The film is preceded by Q&A with Fred MacMurray and June Haver's daughter Kate MacMurray, who will share her father's Hollywood home movies. Also, featuring festive trailers and holiday snipes from the Academy Film Archive/Packard Humanities Institute collection to put everyone in a celebratory mood. Presented in partnership with the Academy of Motion Pictures Arts and Sciences. Thu., Dec. 1, 6-8:30 p.m. Free. www.presidio.gov/events/holiday-film-screening-remember-the-night. 50 Moraga, San Francisco, 415-561-4000, presidiofficersclub.com.

Roxie Theater. *One More Time With Feeling*: A unique one night only cinema event directed by Andrew Dominik (Chopper, The Assassination of Jesse James by the Coward Robert Ford, Killing Them Softly), One More Time With Feeling will be the first ever opportunity anyone will have to hear Skeleton Tree, the sixteenth studio album from Nick Cave & the Bad Seeds. Dec. 1-3. *The Eyes of My Mother*: In their secluded farmhouse, a mother, formerly a surgeon in Portugal, teaches her daughter, Francisca, to understand anatomy and be unfazed by death. One afternoon, a mysterious visitor horrifyingly shatters the idyll of Francisca's family life, deeply traumatizing the young girl, but also awakening some unique curiosities. Though she clings to her increasingly reticent father, Francisca's loneliness and scarred nature converge years later when her longing to connect with the world around her takes on a distinctly dark form. Dec. 2-8. *The Love Witch*: Elaine, a beautiful young witch, is determined to find a man to love her. In her gothic Victorian apartment she makes spells and potions, and then picks up men and seduces them. However her spells work too well, and she ends up with a string of hapless victims. When she finally meets the man of her dreams, her desperation to be loved drives her to the brink of insanity and murder. Fri., Dec. 2, 7 p.m.; Sat., Dec. 3, 6:45 p.m.; Mon., Dec. 5, 9:30 p.m.; Wed., Dec. 7, 9 p.m.; Thu., Dec. 8, 7 p.m. *Talkies at the Roxie*: An ol' west style variety revue featuring alternative comedy, live music, oddball performances, and short films every first Friday of the month. First Friday of every month, 10 p.m. *I Am Not Angry*: Navid deprived of continuing his studies at the university because of his activities and beliefs, is trying not to get angry while confronting the social abnormalities. He's suffering a lot just to make the very basic living standards and not lose his love, Setareh. Sat., Dec. 3, 2 p.m. *Gimme Danger: Iggy Pop & The Stooges*: Emerging from Ann Arbor, Mich., amidst a countercultural revolution, The Stooges' powerful and aggressive style of rock 'n' roll blew a crater in the musical landscape of the late 1960s. Assaulting audiences with a blend of rock, blues, R&B, and free jazz, the band planted the seeds for what would be called punk and alternative rock in the decades that followed. Jim Jarmusch's documentary presents the context of The Stooges' emergence. Sat., Dec. 3, 4 & 6:30 p.m.; Sun., Dec. 4, 3 & 8:45 p.m.; Tue., Dec. 6, 8:45 p.m.; Thu., Dec. 8, 9:30 p.m. *Desert Migration*: Long-term AIDS and HIV survivors form a community in Palm Springs. Sat., Dec. 3, 4:30 p.m. 3117 16th St., San Francisco, 415-863-1087, roxie.com.

Tenderloin Museum. *Gay San Francisco: Lost Film, 1965-1970*: A screening of *Gay San Francisco* by Jonathan Raymond, a previously lost documentary depicting queer life in San Francisco five decades ago. Shot between 1965-1970, *Gay San Francisco* features a collection of incredible footage of San Francisco's thriving LGBTQ culture, with a focus on the Tenderloin, San Francisco's first queer neighborhood. This screening compliments the Tenderloin Museum's first major temporary exhibition, The Unseen World of the Tenderloin: Rare Historic Photographs 1907-71. Thu., Dec. 1, 6:30-8 p.m. Free. https://www.facebook.com/events/1813752048909640/. 398 Eddy, San Francisco, 415-830-4640, tenderloinmuseum.org.



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Duck Hunt

The Morris has a novella-length wine list and one seriously majestic plate of duck.

By Peter Lawrence Kane

Smoked half-duck with root vegetables

Peter Lawrence Kane

Slow Club prospered for an amazing 24 years across the street from the Muni depot at the corner of Hampshire and Mariposa streets. Unlike pockets elsewhere in the city where beloved restaurants seemingly gave rise to whole neighborhoods, it didn't accrue many companion eateries. Even today, there's barely anything else to eat — apart from the wonderful Coffee Bar — for two full blocks in any direction, or more if you venture north or east. Attempting a neighborhood restaurant in a liminal non-neighborhood is no easy task, and Slow Club's long, respectable run ended last August (living on, in a way, in Serpentine, over in Dogpatch).

That space has since become the home of Paul Einbund's The Morris, a project that exerts strong industry-insider appeal. On paper, that description could sound as much like an invitation as a cautionary warning, but there is enough here that's unique enough to sustain it in this isolated corner of a neighborhood that has exploded with options since Slow Club's debut.

While most restaurants of this caliber are chef-driven, The Morris' center of gravity lies with its sommelier, Einbund (formerly of Frances) and his encyclopedic cellar. The full list of "booze & stuff" runs to 61 pages, of which more than 50 are devoted to wine; the table of contents alone is two. The layout is smart, with categories like "versatile whites that pair well with anything" and "pinot noir from the rest of the world," but if it's still too dizzying to contemplate, the regular menu keeps it to two pages. On advice from the server, I went with Gamling & McDuck's Hyparxis #2, a multiple-vintage, Cabernet-based, moderately tannic treasure that drank as smoothly on its own as it did with a motley assortment of dishes.

And what an assortment. To call The Morris "New American" is basically to admit that the category is now a synonym for "miscellaneous." This menu is French-ish, California-ish, and East Asian-ish, all at once. Start with the dumplings ($3 each). Both types, chicken and foie gras, were little flavor grenades, served in a corona of broth — but if you don't object, the foie gras is truly extraordinary. The Tartine bread with duck-offal confit, was one of those things you tell yourself to stop eating because you know how much more is coming, and then blow right past your own internal finger-wagging to finish. Somehow, some way, it's only $4 ($2 each for the bread and the confit). How can you not? The server brought us more bread without us having to ask. "I really want you to try it in the sauce" with the squid, she said. How could we not?

That squid was technically the blistered pole beans ($12), but it's fair to say the order is reversed on the menu, the sauce being a broth that nailed the spicy-citrus combination right on the head. Deceptively simple, this is what you wish your neighborhood Thai takeout place was capable of, the kind of quiet superstar that, if it's not available on your second visit, puts sad-face emoticons in your thought bubble.

I had conflicting thoughts about the salmon crudo, which was way too heavy on the celery and lacked much flash to differentiate it from ordinary lox — until the Thai basil came out in the end and locked arms with the brininess to create something of a palate cleanser. Crispy pork trotters ($7) were completely anodyne, any barnyard earthiness they might have had extinguished by the batter. ("I already don't remember if I ate it," my dinner date said.) At $5 per slice, the shrimp toast — which was avocado toast by another name, because that stuff is just plain unavoidable — was ordinary and unexciting. By this point, I was a little irritated with the habit — by no means exclusive to The Morris — of coy menu descriptions that omit a lot of ingredients. Because in retrospect, the things that would have sounded a bit dull had they been explained in full were exactly that: dull.

But in the tug-of-war between misses and hits, the hits triumphed. The crab porridge ($16) hinges on lemongrass and — surprise! — tempura, but plenty of crab within the carrot-infused, massa brown rice porridge itself. At some point, my friend and I were getting animated talking about the election until I lost my train of thought completely, having hit the mother lode of beautifully cooked crab. But the wow is the smoked duck, which takes more than five full days to ready. (They know it, and they want you to know it, too. The Morris' day-of reservation-reminder text informs you it's "quickly becoming a favorite.") As I write this, I still have turkey in my fridge plus turkey in the fridge in the garage that we only turn on before and after parties, and you couldn't ask for a better contrast with turkey's grainy stolidity. The half-portion is $48, the whole $96, and the honey-and-espresso jus is a marvel.

The Morris
2501 Mariposa St., 415-612-8480 or themorris-sf.com

And dessert: A pile of chili powder-dusted buckwheat doughnuts with a slightly too-boozy crème anglaise ($8) isn't half as gut-busting as it sounds. However wine-centric The Morris may be, it's no slouch in cocktail land, with an Improved Whiskey Cocktail ($13) being a solid aperitif. Hot Toddy season is upon us, and that good-for-what-ails-ye beverage ($12) sheds any utilitarian connotation here, as it's the color of bone broth or a rich cider and comes in a rustic-looking ribbed mug.

Slow Club's bones remain largely intact, and there are lots of lovely incidental details, such as the servers' herringbone aprons and their gray, long-sleeve dress shirts. Sound dampeners are everywhere, including one entire wall. This not only rescues diners from a crescendoing feedback loop of chatter — something that once culminated in a brawl during the Slow Club days — but saves the interior from looking starchily loft-like, too. While using the restroom, you can watch a video projection with ambient audio — which reminds me of the Scenery Channel from *Back to the Future II*. If The Morris aspires to do for duck what Zuni did for chicken, it's got a solid shot, but even if it just stays a neighborhood joint in an odd neighborhood, at least it's a sexy spot to eat in.

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Peter Lawrence Kane

Mediterranean Climate: SAJJ Comes to SoMa

By Peter Lawrence Kane

For all the talk of California's Mediterranean climate, the bounty of the regions around that particular sea still feels like a special treat — even, from time to time, exotic.

Where Merigan Sub Shop used to be comes SAJJ Mediterranean, a South Bay chain that began as a food truck before graduating to brick-and-mortar. There seems to be a close association with tech: Three of the four existing locations are in Mountain View, Sunnyvale, and Menlo Park — where the commissary kitchen is — and this one's on Second Street in South Beach, and during the lunch rush, the sidewalk on Second Street is probably where you'll be waiting.

Fast-casual being the way of all things, it's a pretty toned-down menu — albeit halal, and antibiotic- and hormone-free. Ordering is pretty messy, though. The sign board has everything in categories like "what" (falafel, chicken shawarma, et cetera) and "in" (wrap, pita bread, rice bowl), but the way the eye moves over the text, it looks like it says "What in with kids." The secondary fillings, of which there are many, aren't necessarily spelled out, although some — turmeric rice, cauliflower, eggplant — are. (It's clearly confusing for patrons, whose questions make a long line longer still. I feel bad for employees who have to answer the same queries over and over.)

Still, the "shawafel," a combination of a shawarma and a falafel, is the way to go. It's beautiful when you don't say no to any anything and fill it with pickles, beets, chick peas, and the fragrance of cumin. It's November, hardly peak produce time, but everything was fresh and vibrant. And, burying the meat at the bottom instead of layering it at the top also feels like you're getting a solid meal; go slow and let the the crust of that falafel absorb what it can.

If you're the type to nerd out while eating, the paper lining your tray is full of factoids about the medicinal properties of sumac and the weight of the world's largest falafel ball. The name "SAJJ" reads like an acronym, but you'll learn that it's actually a thin griddle used for baking flatbread. You can also peruse the map of purveyors along one wall to see where, in our particular Mediterranean climate, everything comes from — neither of which you will learn while queuing up at a cart on Market Street.

SAJJ Mediterranean
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The Rock Isn't Just an Action Flick

By Brad Japhe

Thanks to Chef Philippe Striffeler, *The Rock* is more than just the best action film to ever come out of San Francisco. It's also the name of one of the city's most creative DIY dishes.

To experience it, you'll have to

» p36

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Fresh Eats from p35

weave your way through the aimless crowds of Union Square to arrive at ANZU, above the lobby level of the Hotel Nikko. You're certain to discover what makes this place such a perennial hot spot.

Although it operates without the benefit of street signage, this modern Californian-Asian crossover has thrived in the same location since the late '90s. Some of that longevity owes itself to the built-in audience of the bustling hotel it's attached to, but some credit belongs to the expansive drink menu — which includes one of the finer sake selections in town. But most of the restaurant's success can be attributed to Striffeler's innovative approach to cuisine, using the vibrant produce of Northern California to enhance the flavors of the Far East, as viewed through the lens of classical European sensibilities. Got all that?

As the director of food and beverage, Striffeler continually infuses the menu with fresh takes inspired from frequent travels abroad. It was on one such culinary adventure, with his wife along the lower slopes of Mt. Fuji, where he stumbled upon another love in his life: Ishiyaki. He immediately knew he had to bring it back stateside. Translated directly as "stone grill," Ishiyaki usually takes the form of a flattened, griddle-like cooking surface, hot enough to sear through thin slices of meat.

The Rock, ANZU's resulting dish, is unique in that it incorporates actual Japanese river rocks, imported from the very same purveyor that initially inspired Strifffeler on his formative adventure. For $20, you receive a dozen strips of finely marbled Wagyu beef, plated alongside a steaming hot rock the size of a sweet potato. It's effectively a portable oven, presented upon a bed of rock salt, pink peppercorns, and star anise. The Wagyu is gauged thinly enough that a few seconds of searing on either side renders it ready. (You certainly don't want to overcook meat like this.) And although completely superfluous, a trio of sauces — one spicy, one sweet, one herbaceous — accompanies the beef.

Only a few spots in the city offer Ishiyaki on menu. At Pabu, notably, you can enjoy a pork dish served in a hot stone pot, similar to bibimbap. But nowhere else in San Francisco will you find a presentation quite like this. It's a fun, interactive spectacle that also happens to be delicious. Wash your hand-seared slices down with a cold glass of ginjo — as pure as rainwater from the untrammeled forests of Japan. So long as Chef Striffeler keeps traveling the world in search of culinary inspiration, ANZU will be worth traveling to at home, just to see what he brings back next.

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Photo by Shannon McLean

Yacht Rocks

The glass is half-full at Louie's Gen-Gen Room, a cocktail parlor beneath Liholiho Yacht Club.

By Peter Lawrence Kane

Dr. Jacoby, Laura Palmer's psychiatrist on *Twin Peaks*, was a Hawaii native who periodically retreated from the drizzly environs of Washington State back to Hanalei Bay. He wore aloha shirts (and 3D glasses of a sort, along with a fish-shaped necktie) and kept his house decorated with vistas of palms.

This is what I can't get out of my head while sitting facing the trompe l'oeil palms on the wall at Louie's Gen-Gen Room, the cocktail bar on the lower level of Liholiho Yacht Club. At 24 seats and more or less reservation-only, it's a fully self-contained space, possibly a recipe proving ground. You can't order off of chef Ravi Kapur's menu from Liholiho upstairs; you can't sit upstairs and order drinks from Louie's.

What you can get, though, are a range of $12 to $15 drinks that studiously avoid going overboard in any way. Dr. Jacoby wrote important memos to himself on cocktail umbrellas, but the Last Mango in Paris (Lillet, Pierre Ferrand Cognac, mango, and lemon) is the closest thing to tiki — and even then, it's a wide berth. Falernum — that Caribbean cousin of orgeat syrup — is where tiki and highfalutin mixology intersect, and it appears in the Young Coconut along with the single-sourced Avuá Cachaça, coconut water, lime, and green Chartreuse. The Gen-Gen Room isn't big on ornamentation, as this cloudy-white glass forces you to focus. (It's not as coconut-forward as it looks.)

The General is almost comically understated. A Boulevardier variation made with Nikka Pure Malt Whisky, Carpano Antica, and Cynar, it comes ungarnished and cube-less in a tumbler. (This glass if half-full, literally and figuratively.) Round things out with an El Nino — Arette Tequila, grappa-based Amaro Nonino, guava, and lime — as it displays a certain amount of finesse, each of the four ingredients held in balance and rooted in a basic taste.

The food menu is mostly bar bites, but if you've gotten comfy, you could easily make this work as dinner. The 5 spice jerky is nice and nothing like the leathery stuff that asks a lot of one's premolars and isn't really ideal for polite company. But the avocado waffle is both amusing and well-executed, a wink on a ubiquitous menu item that's made with buckwheat, tastes like pumpernickel, and comes studded with furikake. It's basically a Belgian waffle that's also an umami-a-thon.

There's a hint of mystery here, too. You can Google the hell out of the name to ascertain its etymology — I was convinced it was a reference to something — but it's a gentle in-joke. The staff was leaning toward calling it "The Genuine" but went with something goofier. And on the receipt, the server was listed as "Louie." Not so genuine, really, but the cocktails are.

Louie's Gen-Gen Room
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The Last Mango in Paris

Photo by Shannon McLean

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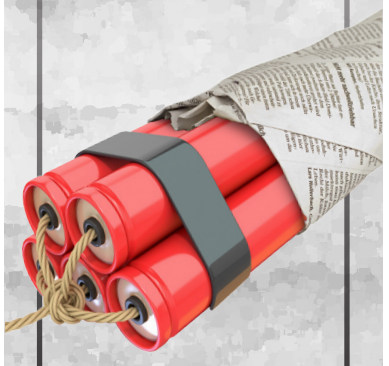

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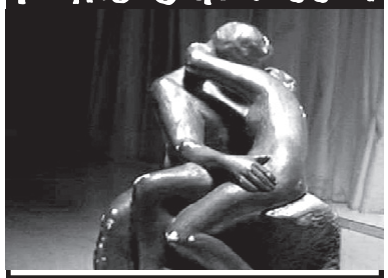

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Terry Dolan's Redemption Song

After more than four decades, the Marin singer-songwriter's lost album has finally been released, thanks to a friend who never gave up.

Terry Dolan Cover Art

By Steven Edelstone

"Hey listen to this! They're playing your theme song!" Greg Douglass yelled to Terry Dolan at a house party in Mill Valley around 1975. Blasting through the speakers was the Doctor Hook & the Medicine Show song "Everybody's Makin' It Big but Me," a tongue-in-cheek track that carried a little too much truth this time.

"It didn't go over real well, but that's the way we were," says Douglass, who one of Dolan's best friends and who also played for acts like the Steve Miller Band and Hot Tuna. "Believe me, Terry could give it as well as take it."

That song was just one of many reminders that, quite literally, all of Dolan's musician friends had made it big but him. Had things transpired a little differently, the 27-year-old Dolan could have been the most successful of the bunch, but unfortunately, a single decision made by an unknown Warner Bros. executive at the tail end of 1972 changed his life forever.

On the heels of his local radio hit "Inlaws and Outlaws," Dolan signed with Warner Bros. and completed *Terry Dolan*, his major-label debut. He worked with English producers Nicky Hopkins (the Rolling Stones, the Kinks, the Beatles) and Pete Sears (Jefferson Starship, Rod Stewart) at the famed Wally Heider Studios on Hyde Street, the birthplace of some of the biggest albums in rock, like Credence Clearwater Revival's *Cosmo's Factory* and *Green River*, Van Morrison's *Tupelo Honey,* and Crosby, Stills, Nash & Young's *Déjà Vu.* The session players for Dolan's album included a 15-year-old Neal Schon (who would later go on to play with Journey and Santana), Lonnie Turner (the Steve Miller Band, Eddie Money), John Cipollina (Quicksilver Messenger Service), Prairie Prince (the Tubes, Journey), the Pointer Sisters, Douglass, and more.

They created an eight-song record filled with thrilling guitar solos, piano ballads, and heartfelt lyrics that perfectly encapsulated the ragged, amplified folk-rock sound of '70s Marin County, where Dolan lived alongside Janis Joplin, the Grateful Dead, Jefferson Airplane, and Van Morrison. The album vacillates among heartfelt ballads, like "Angie," named after Dolan's soon-to-be wife; Western rockers, like "See What Your Love Can Do;" and Joe Cocker-esque piano ditties, like "Burgundy Blues."

After the album was mastered, the cover art completed, and the liner notes finished, Dolan and his girlfriend, Angie, took a vacation to the East Coast to visit family. When they returned in early 1973, Dolan called Warner Bros. to check in on the record. A Warner Bros. executive on the phone responded, "Oh, don't you know? We dropped you and shelved the album."

"It had to have been heartbreaking for him, to be so close and having the rug pulled out at the last moment," Sears, the album's producer, explains.

As Dolan grappled with the news and slipped into a deep depression, his collaborators were forced to move onto his or her respective projects. One by one, they became incredibly successful.

"He could just see things unraveling," says Angie Tuscana Dolan, Terry's former wife. "The longer things dragged on, the more difficult it was for Terry to book gigs because people were off doing other things. It was really frustrating for Terry."

Worst of all, Warner Bros. never gave Dolan a reason for why the album was canceled. Everyone I spoke with — none of whom worked at Warner Bros., which didn't respond to my inquiries — has their own hypotheses, such as the label running low on advance money, an overall lack of energy toward the finish line, a changing mainstream sound, or the abrupt departure of big-name producer Nicky Hopkins, who had produced Dolan's demos. But at the end of the day, none of the players, especially Dolan, ever got closure.

About a year later, Dolan formed Terry & the Pirates, but he never truly recovered from the incident with Warner Bros. He kept writing music, but the gigs became fewer and farther between as his bandmates moved on. Angie filed for divorce in 1988 after 20 years together. Their relationship was strong, weathering depression and career changes, but as Terry drifted into drug addiction, Angie and their two kids, Jessie and Jamie, had to get out.

"When the cocaine took over, then it started going downhill," she says of the habit that Dolan picked up about five years after the album's cancellation. "During that period of time, it was so rampant. It was so accepted in society; everyone was doing it."

Terry started dealing cocaine because his source was a close friend, according to Angie and others who knew him, and the money was so good that it was nearly impossible for him to stop. Since he only sold to his friends who would constantly stop by and socialize, he eventually became addicted himself, spiraling downhill into what became a vicious cycle of selling and using.

As time progressed, Dolan's health — both physical and mental — started to wane. He kept writing music though, releasing a handful of records with the Pirates throughout the '80s and early '90s. But as friend and guitarist Douglass explains, "There was a very dark side of Terry, and as a close friend of his, I got to know it. His father died of a heart attack when he was 50, and Terry, on some level, thought that the same thing was destined to happen to him. He kind of lived his life that way, like 'Fuck it, I'm going to go out and be crazy, because I'm going to die at 50.' Well, 50 rolled around and he was still with us, but I know, at some point, he gave up."

Terry Dolan died of heart failure at the age of 68 on Jan. 15, 2012. But if you think the story ends there, you are sorely mistaken.

Almost 30 years before Dolan's death, a music obsessed 20-something »p42

Neo-Soul Grows Up

Now in his 40s, Maxwell is gearing up for what comes after his album trilogy.

Maxwell

Photo by Eric Johnson

By Jessie Schiewe

Maxwell isn't supposed to be talking — at least not to me. When I catch him on the phone on a Wednesday morning in November, his press agent tells me that I'm lucky to be speaking with him. Normally, the singer takes vocal rest on the days that he has shows, and on this night, he has a performance at the Quicken Loans Arena in Cleveland, Ohio.

But because he canceled our initial interview the day before, Maxwell feels duty-bound to make it up to me — even though it means breaking his rule.

"I mean, it's not such a big deal," the 43-year-old tells me when I finally get him on the phone. "I'll still warm up and gargle and do the whole thing."

Except that it is a big deal. Four years ago, Maxwell had to cancel a six-day tour due to vocal hemorrhaging and swelling in his throat. He underwent surgery to repair the ruptured vocal chord and has since fully recovered — but if you look online, you'll find bevies of fans bemoaning the slight change in Maxwell's voice.

"I think [it has changed]," Maxwell says of his once-saccharine-falsetto-turned-throaty-whelp. "I actually like it more. I just feel like it has more life to it."

Though the plan is to talk about his music and current King and Queen of Hearts Tour with Mary J. Blige, I can't help asking Maxwell, who was a staunch Hillary Clinton supporter, how he feels about the presidential election results.

"I'm a little upset that it all worked out the way it did," he tells me. "I feel sorry for us, for America, on some level. Not specifically because Trump is now president, but more so because of what it speaks about in terms of how people feel about women."

For someone who has been singing soul- and R&B-tinged odes to women for almost three decades, Maxwell's remark is not surprising. Even though he's only referenced a woman by name once out of all his five albums, you could call Maxwell an aural Casanova of sorts. Females are a central tenet of his music, which more often than not revolves around themes of searching for love, falling in love, losing love, or finding everlasting love.

But the funny thing is that little is actually known about Maxwell's private life, especially in the love department. The most recent article tying him to a woman dates back to 2014, although when I ask Maxwell if he's single, he responds: "Ummm, I wouldn't say that. I wouldn't say I'm single."

In fact, getting married and starting a family are inching closer to the top of his to-do list every year, he says.

"That's probably the next thing that will most likely happen," Maxwell says. That is, after he releases the third album of the *BLACKsummer'snight* trilogy.

Following the lukewarm success of his third album, *Now*, in 2001, Maxwell stopped putting out music and disappeared from the public eye, only to re-emerge in 2009 with a freshly shorn 'do and a new album, *BLACKsummer'snight*. Clocking in at nine tracks — the shortest of all his albums — the record showcased a new direction for the romance-obsessed artist and won him his first Grammy Award. In place of the diaphanous, feather-light, and mostly electronic-concocted melodies of his previous works, there was a stronger sound, one backed by a raucous 11-piece band less intent on seducing than celebrating.

Four years later, the second installment of the trilogy, *blackSUMMERS'night*, saw the light of day, sporting a similarly unbridled energy.

"[The band] knows how to infuse the music with a modern twist, so that I'm not replaying myself or getting caught up in a trend," Maxwell says of his decision to ditch the delicacies of neo-soul for his more lively — or, as he calls it "progressive" — soul sound.

He's now working on the remaining record in the trilogy, although that, like all of his other albums, will be a long time coming. But it's something he wants to get done sooner rather than later, because once it's complete, he can move onto the next stage in his life: starting a family.

"You become super pragmatic when you become a parent, and I can't take those risks that I would take as a single person if I was responsible for other people," he says. "That's why I want to get it out of my system now."

Maxwell plays with Mary J. Blige and Ro James

at 7 p.m., on Wednesday, Dec. 7, at Oracle Arena. $39.50-$149.50; ticketmaster.com.

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Story from p40

named Mike Somavilla from Arlington, Virginia, entered the picture. In 1983, he caught Quicksilver Messenger Service's John Cipollina in concert at a now-defunct Washington, D.C., venue called the Wax Museum. After the show, Somavilla asked Cipollina about his favorite musician, Terry Dolan.

" 'I'm trying to find out information for Terry & the Pirates,' " Somavilla remembers asking Cipollina. " 'Can you help me out? Is there any way I can talk to a manager, agent, or anybody?' "

Cipollina — whose famous Fender amplifiers and custom bat guitar are now enshrined in the Rock and Roll Hall of Fame — responded by writing down a phone number and an address with no name. When Somavilla called it the next day, a voice on the other end picked up and said, "This is Terry Dolan. What can I do for you?"

Somavilla asked to start a fan club for Dolan, and the two began trading records through the mail. They became good friends, and after work one fateful day in August 1987, 10 days before his 30th birthday, Somavilla packed up all of his belongings and moved to San Francisco on a whim.

Dolan and Somavilla, who was 14 years his junior, became inseparable. Somavilla helped secure record releases for Dolan via obscure European labels, while Dolan provided him a gateway into the music industry. For Somavilla's first birthday in the Bay Area, Dolan gave him the ultimate gift: the original test pressings of the lost Warner Bros. album, almost 15 years after the release was canceled.

"I was in total awe and in shock," Somavilla says. "I couldn't believe I was getting one of these things. It was the holy grail of the San Francisco music scene!"

Two years later, Somavilla surprised Dolan by contacting Warner Bros. in the hopes of getting the rights back. They ignored him, but he couldn't let that be the last answer.

In 1991, he tried again. This time, he got a response. "No, Mr. Somavilla, you read the contract wrong. This belongs to us in perpetuity," he was told by a Warner Bros. executive. More time passed and in 2002, Somavilla called the label once more and got a more encouraging answer. According to the label, if he could commit to 3,000 record sales over a three-year period, pay X amount of money, and jump through many different hoops, they could release *Terry Dolan*, now 30 years after it was recorded. Unfortunately, this coincided with the collapse of the tech bubble, and the financier that Somavilla had found for the project had to pull out.

Just before Dolan died in 2012, Somavilla was finalizing the album's release. In 2011, he met George Wallace, the head of High Moon Records, a label that specializes in re-releasing underappreciated and lost albums from decades ago. Somavilla played him the original test pressing, and Wallace loved the record so much he agreed to release it.

Forty-four years after it was recorded and 27 years after Somavilla first contacted Warner Bros., *Terry Dolan,* unchanged from its final test pressings, finally saw the light of day. On Friday, Nov. 25, the album was released, complete with demos and a massive booklet featuring pictures and letters from many of the musicians themselves.

Especially in the wake of Dolan's passing, the release is bittersweet for everyone involved. Many of the album's key characters — guitarist Cipollina, producer Nicky Hopkins, and bassist Lonnie Turner — have also died, leaving painful memories for those still around.

"I'll be honest, I've listened to it twice [since it was recorded]," Douglass says. "It brings back a lot of stuff. There was so much fun and so much joy, and now Terry's gone under such sad circumstances and John [Cipollina]'s gone way too prematurely. But I'm glad for Terry."

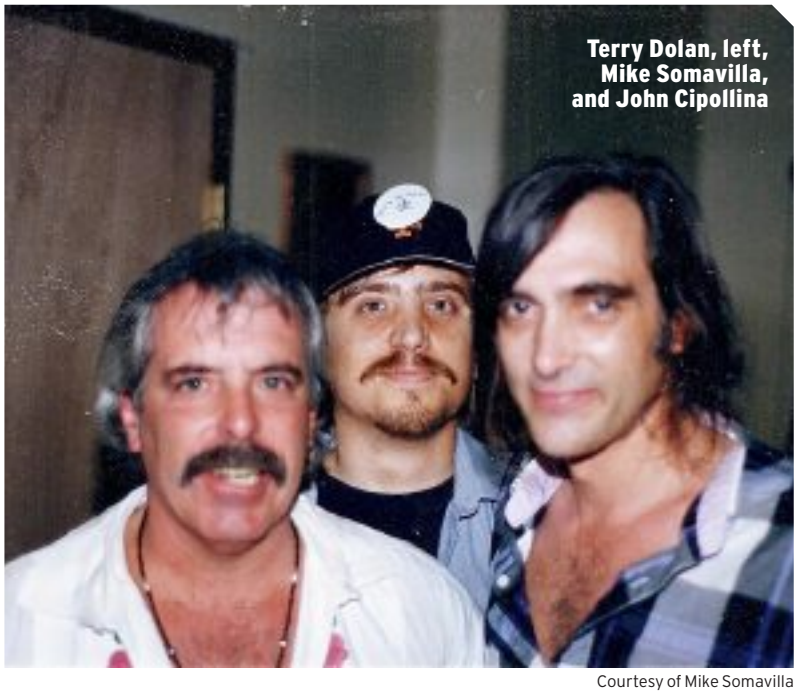
Producer Pete Sears feels similarly. "I thought it represented a time capsule, a period of the Marin County music scene of the early '70s," he says. "When you think of the San Francisco Bay Area's music scene, you think of Haight Ashbury and that area between '67 and the early '70s. But a lot of the major acts were all living in Marin County: Mill Valley, Larkspur, and Fairfax. Terry was a strong part of that scene. He's not a failure for not getting in the big leagues."

Angie, Terry's widow, is overjoyed. "It's meant so much to me because I still remember how excited we were when we were young and felt like the world was at our feet, thinking that all the hard work Terry put in would pay off," she reminisces. "When [Somavilla] said he was talking to George Wallace about the Warner Bros. album, I wanted to be excited, but I also didn't want to be disappointed and relive that. Just the fact that it's been brought from the vaults, I'm thrilled. I can't even believe it!"

It's been a long road, but Dolan's redemption is finally here in the form of an actual, physical copy of the album. And though he died almost five years ago, the release of *Terry Dolan* is still cause for celebration.

"He's looking down going, 'Cipollina, look what Mike did for us!' " Somavilla says. "I can't stop smiling."

feedback@sfweekly.com



Terry Dolan, left, Mike Somavilla, and John Cipollina

Courtesy of Mike Somavilla

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MUSIC LISTINGS

Club listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing listing or to have a listing added, email (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F.,CA 94103). Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

THURSDAY, DEC. 1

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Miss Lightning, w/ Matt Jaffe & The Distractions, The HA, 9 p.m., $12.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. Ruby, w/ Halou, ContainHer, 7:30 p.m., $10-$15.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. The Fixins, w/ Gaktus, The Meantime, 8 p.m., $10-$15, www.neckofthewoodssf.com/event/1388004-fixins-san-francisco/.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Honus Honus, w/ Naytronix, Battlehooch, 8 p.m., $12-$14.

Slim's: 333 11th St., San Francisco, 415-255-0333. Mr Little Jeans, w/ TRACE, 9 p.m., $17-$19.

DANCE

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. Don Diablo, 10 p.m.-2 a.m., $20.

Aunt Charlie's Lounge: 133 Turk, San Francisco, 415-441-2922. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., $5-$7.

Beaux: 2344 Market, San Francisco, 415-863-4027. "My So-Called Night," '90s dance party with VJs Jorge Terez & Becky Knox, 9 p.m., free.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Picante," w/ DJ Marco & guest DJs, 9 p.m.-2 a.m., Free.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Class of '84," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., $8 ($6 before 9:30 p.m.), www.facebook.com/pages/Thursday-nights-at-Cat-Club/191272240888168.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Takeover Thursday, 10 p.m.-2 a.m., www.theholycow.com/.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Trend Thursdays," 10 p.m., $10.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. Thirst Trap Thursday, The latest hip-hop and Top 40 jams with DJ Eric Brian, 9 p.m., Free, www.neckofthewoodssf.com/event/1312991-thirst-trap-thursday-san-francisco/.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. BFF.fm, w/ Drew Smith. Rotating BFF.fm DJs spin a variety of tunes including indie rock, garage, electronic music, and more., 9 p.m., Free, bff.fm.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Throwback Thursdays," w/ DJ Jorge Terez, 9 p.m.-2 a.m., Free.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "1999," w/ DJ Mark Andrus., 9 p.m., Free, facebook.com/1999sf.

Temple: 540 Howard, San Francisco, 415-978-9942. "Next Level Thursdays," 10 p.m., free with RSVP.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Bubble," 10 p.m., free, facebook.

CONCERTS

THURSDAY, DEC. 1

Ekali: W/ Alexander Lewis, 8 p.m., Sold Out. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Jingle Ball: W/ Shawn Mendes, The Chainsmokers, Charlie Puth, Diplo, Tove Lo, Alessia Cara, Lukas Graham, Daya, and special guest appearance from Niall Horan, 7:30 p.m., $41-$111. SAP Center, 525 W. Santa Clara St., San Jose, 408-287-9200.

RÜFÜS DU SOL: W/ Kllo, Yuma X, 8 p.m., $25. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

Two Door Cinema Club: W/ BROODS, 8 p.m., $35. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

FRIDAY, DEC. 2

Dragon Smoke: W/ Mike Dillon Band, 9 p.m., $35. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Los Lobos: 9 p.m., $42.50. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

Magik*Magik: 8 p.m., $15. Swedish American Hall, 2174 Market, San Francisco, 415-861-5016.

Mario Bautista: 8 p.m.-12 a.m., $40-$120, www.theuctheatre.org/event/1298711-mario-bautista-berkeley/. The UC Theatre, 2036 University Ave, Berkeley, 510-356-4000.

Nahko and Medicine for the People: W/ Flobots, 8 p.m., $26.50-$30. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

Ozzy Alive: Ozzy Tribute w/ Beer Drinkers and Hell Raisers - ZZ Top Tribute, Joyride - Cars Tribute, 9 p.m., $15. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

Pasto Seco Band: W/ BANG DATA, Mission Delirium, 8 p.m.-12 a.m., $12-$15, www.thenewparish.com/. The New Parish, 579 18th St., Oakland, 510-444-7474.

Two Door Cinema Club: W/ BROODS, 8 p.m., $35. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

SATURDAY, DEC. 3

Beats Antique: W/ DeVotchKa, Alam Khan, 7:30 p.m., $35. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

Dragon Smoke: W/ Andy Frasco & The U.N., 9 p.m., $35. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Kristin Hersh: 8:30 p.m., $22-$25. Swedish American Hall, 2174 Market, San Francisco, 415-861-5016.

Ramble on Rose - A Benefit for the Rex Foundation: W/ The Midnight Ramble Band and special guests, 9 p.m., $75. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

We Are NRG: W/ Bro Safari, Deorro, Funkin Matt, Morgan Page, W&W, YDG, 6 p.m., $47.50-$60. Bill Graham Civic Auditorium, 99 Grove, San Francisco, 510-548-3010.

SUNDAY, DEC. 4

Asking Alexandria: W/ Born of Osiris, I See Stars, After The Burial, Upon a Burning Body, Bad Omens, 6 p.m., $22.50-$25. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

Helmet: W/ Local H, 8 p.m., $25. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

MONDAY, DEC. 5

Children of Bodom: W/ ABBATH, Exmortus, 7 p.m., $28-$30. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

City of the Sun: 8 p.m., $12-$15. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

TUESDAY, DEC. 6

Giraffe Tongue Orchestra: W/ Black Map, Dangermaker, 8 p.m., $25-$28. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Living Legends: W/ Evidence, Grand Tapestry, 8 p.m., $32.50-$35. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

WEDNESDAY, DEC. 7

Brothers Osborne: W/ Lucie Silvas, 8 p.m., $25. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

Gary Gulman: W/ Irene Tu, 8 p.m., $22-$25. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

The Handsome Family: W/ Drunken Prayer, 8 p.m., $21. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

Louis The Child: W/ Bearson, Elohim, 8 p.m., $20-$25. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

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com/LowerHaightbubble.

HIP-HOP

John Colins: 138 Minna, San Francisco, 415-512-7493. "Groove Theory," w/ DJ Natural & Lando1, 10 p.m., free.

Skylark Bar: 3089 16th St., San Francisco, 415-621-9294. "Peaches," w/ Lady DJs Dee-Android, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free, facebook.com/peachesladydjcrew.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco, 415-831-5620. Acoustic Open Mic with Josh Beemish, 7 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. The Shannon Céilí Band, first Thursday of every month, 9 p.m., free.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. Honey of the Heart (Justin Ancheta & Maren Metke), first Thursday of every month, 8 p.m.

JAZZ

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. Live Jazz at The Elite Cafe, Thursdays, 6:30-9:30 p.m.; Sundays, 5:30-8:30 p.m., Free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Eugene Pliner Quartet with Tod Dickow, first and third Thursday of every month, 7:30 p.m., free.

Zingari: 501 Post, San Francisco, 415-885-8850. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Latin Breeze, 8:30 p.m.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Terrie Odabi, 7:30 & 9:30 p.m., $20.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Christopher Ford, first Thursday of every month, 4 p.m.

COUNTRY

Space 550: 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

EXPERIMENTAL

The Luggage Store: 1007 Market, San Francisco, 415-255-5971. LSG New Music Series, 8 p.m., $6-$15 sliding scale, outsound.org.

ROCKABILLY

Tupelo: 1337 Grant, San Francisco, 415-981-9177. Whisky Pills Fiasco, first Thursday of every month, 9:30 p.m.

ROCK

Starline Social Club: 645 W Grand Avenue, Oakland. The Donkeys, w/ Cave Clove, Kelly McFarling, 8 p.m., $15, https://www.eventbrite.com/e/the-donkeys-cave-clove-record-release-starline-social-club-121-tickets-28496166802.

ACOUSTIC

Freight & Salvage Coffee House: 2020 Addison, Berkeley, 510-548-7603. Irish Christmas in America, Music, dance, and stories of the season in Ireland., 8 p.m., $25, thefreight.org.

FRIDAY, DEC. 2

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Hot Lunch, w/ Glitter Wizard, Frehley's Vomet, DJ Rob Metal, 9 p.m., $12-$14.

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Arc Iris, w/ Waterstrider, Nine Pound Shadow, 9 p.m., $10.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. Lungs and Limbs, w/ Survival Guide, Vast Wild, 9 p.m., $10-$15, www.neckofthewoodssf.com/event/1359975-lungs-limbs-san-francisco/; Gray Tolhurst, w/ Phosphene, Boy Scouts, 9 p.m., $10-$15, www.neckofthewoodssf.com/event/1360397-gray-tolhurst-san-francisco/.

Slim's: 333 11th St., San Francisco, 415-255-0333. Sonata Arctica, w/ Leaves' Eyes, Omnium Gatherum, 9 p.m., $30.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Manimal," 9 p.m., free before 10 p.m.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Boy Bar," 9 p.m., $5, guspresents.com.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Strangelove," New Wave, industrial, goth, and gloomy '80s with DJ Tomas Diablo, first Friday of every month, 9:30 p.m., $8 ($5 before 10 p.m.), strangelovesf.com.

Columbus Cafe: 562 Green, San Francisco, 415-274-2599. SOUL TIME! Funky Soul First Fridays, DJ's spinning 1960's & 70's FUNK, SOUL, CROSSOVER, NORTHERN SOUL, DISCO all on original vinyl 45 records. Come get your boogie on, on the dance floor!, at this exclusive underground rare soul party. Come experience a great landing spot for North Beach First Fridays Art Walk. DJ Rodrigo Scandroglio (Silver & Black Soul Club - Oakland), DJ Victoria (Soul Time! - San Francisco)., first Friday of every month, 8:30 p.m.-1 a.m., Free, 415-274-2599, www.facebook.com/BayCitySoul.

The Grand Nightclub: 520 Fourth St., San Francisco, 415-814-3008. DVNO Fridays, World Class DJ's playing the best Latin Hits x Top 40 x Hip Hop, 10 p.m.-2 a.m., Free, 415-636-0029, info@grandnightclub.com, www.grandnightclub.com/events.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Flight Fridays," 10 p.m., $10.

Oasis: 298 11th St., San Francisco, 415-985-4442. "Polyglamorous," first Friday of every month, 10 p.m., $7-$10.

Origin: 1538 Fillmore, San Francisco, 415-825-0338. "OMGF," 9:30 p.m.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Hard," w/ DJ Haute Toddy, 9 p.m.-2 a.m., $3.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Club Raven," Every Friday with DJ Mark Andrus. Free before 11pm., 9 p.m.-2 a.m.,

Hip-Hop

LIVING LEGENDS

At 8 p.m., Tuesday, Dec. 6, at the Regency Ballroom. $32.50-$35; theregencyballroom.com.

Naming your band "Living Legends" is a pretty braggadocious move, but after four albums and almost three decades of making music, this independent rap crew from Los Angeles has earned the moniker. Specializing in cerebral hip-hop with touches of live instrumentation, Living Legends got its start as a duo in the early 1990s, operating under the name Mystik Journeyman. By the middle of the decade, the crew was known for throwing "Underground Survivors" parties at their loft on San Leandro Street in East Oakland, and they cultivated their fan base by hand-selling copies of their music on the streets. At one point, the now-six-member group included the rappers Murs and The Grouch, both of whom left Living Legends in 2012 to pursue solo work, but are scheduled to make an appearance at Tuesday's show at the Regency Ballroom. ***Jessie Schiewe***

$10, 415-431-1151, info@ravenbarsf.com, www.ravenbarsf.com/.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Popscene vs. Blow Up, w/ Every Move A Picture, DJs Aaron Axelsen, Omar, and Jeffrey Paradise, 9 p.m., $15.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Vittles," w/ DJ Bulldog Mike, first Friday of every month, 8 p.m.

Slate Bar: 2925 16th St., San Francisco, 415-558-8521. "Soul Funky," w/ resident DJ Kevin Garcia, first Friday of every month, 7-10 p.m., free, facebook.com/soulfunkysf.

HIP-HOP

The Lister: 77 Cambon Drive, San Francisco, 415-584-4445. Top 40 Dance Party, DJ Souljah & guests, spinning current & classic hip hop, top 40 hits. No Cover, no dress code. 9pm-closing, $3 drink specials/vodka cranberry/lemon drops. Pool Tables & Beer Pong, 9 p.m., Free.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Ivor Collins, 8 p.m.

The Sports Basement: 610 Old Mason, San Francisco, 415-437-0100. "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., $7, www.enzogarcia.com.

JAZZ

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Quinoa Co-Op, first Friday of every month, 8-10 p.m., Free, www.atlascafe.net.

Bird & Beckett: 653 Chenery, San Francisco, 415-586-3733. Don Prell's SeaBop Ensemble, first Friday of every month, 5:30 p.m., $10 suggested donation per adult.

Cliff House: 1090 Point Lobos, San Francisco, 415-386-3330. John Kalleen Group, first Friday of every month, 7 p.m.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Lavay Smith & Her Skillet Lickin' Soultet, first Friday of every month, 10 p.m.

Comstock Saloon: 155 Columbus, San Francisco, 415-617-0071. Gaucho, Mondays, Fridays, 8-11 p.m., Free, www.gauchojazz.com.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, Fridays, 7:30 p.m.; Wednesdays, 7:30 p.m., free.

The Royale: 800 Post, San Francisco, 415-441-4099. Wrapped in Plastic, first Friday of every month, 9 p.m., free.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 415-616-6916. Black Market Jazz Orchestra, 9 p.m., $10.

Zingari: 501 Post, San Francisco, 415-885-8850. Joyce Grant, 8 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Space 550: 550 Barneveld, San Francisco, 415-550-8286. "Dance Fridays," weekly salsa & bachata party, 7:30 p.m., facebook.com/DanceSalsaOnFriday.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Billy Big Daddy Cade's Tribute to the King, Fri., Dec. 2, 7:30 & 10 p.m.; Sat., Dec. 3, 7 & 9:30 p.m.; Sun., Dec. 4, 7 & 9 p.m., $24.

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Steppin', An evening of jazzy, funky, soul-greasy, dance-charged boogaloo., 9 p.m.-12:15 a.m., $10, boomboomtickets.com/event.cfm?id=252333&cart; Dragon Smoke After Party, 11:59 p.m., $20, boomboomtickets.com/event.cfm?id=251703&cart.

The Independent: 628 Divisadero, San Francisco, 415-771-1420. Dragon Smoke, w/ Mike Dillon Band, 9 p.m.-1 a.m., $35, boomboomtickets.com/event.cfm?id=250909&cart.

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Audible Treats

R&B, Pop

MARC E. BASSY

At 8 p.m., Tuesday, Dec. 6, at Brick and Mortar. $25; brickandmortarmusic.com.

Though he hails from San Francisco, Marc E. Bassy has called Los Angeles home for some years now. Before launching his solo career as a smoldering crooner, Bassy was a member of the all-male pop group the 2AM Club, and a songwriter for artists like Ty Dolla $ign, Sean Kingston, Wiz Khalifa, and CeeLo Green. This August, the singer released his second EP, *Groovy People,* which includes stand-out tracks like the gospel-tinged and organ-infused "Subway Car" and the island-style, G-Eazy-featured single, "You & Me." ***Jessie Schiewe***

LEVYstudio: 19 Heron, San Francisco, 415-701-1300. Friday Night Blues, weekly blues dance lessons and DJ party, 8 p.m., $11-$15, sundownblues.com/friday-night-blues.html.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Lisa Kindred, first Friday of every month, 4 p.m.; Lonnie's Eggs, first Friday of every month, 9:30 p.m.

Tupelo: 1337 Grant, San Francisco, 415-981-9177. Jinx Jones & The KingTones, first Friday of every month, 9 p.m.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

SOUL

Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "Take a Trip: Old Music for Dance People," w/ DJ John Diaz, 10 p.m., free, facebook.com/takeatripeveryfriday.

The Knockout: 3223 Mission, San Francisco, 415-550-6994. "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, first Friday of every month, 10 p.m., $4, www.facebook.com/groups/39432821853.

SATURDAY, DEC. 3

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. The Besnard Lakes, w/ Nightjack, Everyone is Dirty, 9:30 p.m., $13-$15.

Brick & Mortar Music Hall: 1710 Mission, San

Alan Weedon

Electronic

KLLO

With RÜFÜS DU SOL at 8 p.m., Thursday, Dec. 1, at the Fillmore. $25; thefillmore.com.

One of the newest electronic acts to emerge from Down Under, Kllo is the work of two Melbourne cousins who teamed up around 2014. Simon Lam handles production, while Chloe Kaul lends her crystalline voice to the tracks on each of the group's two EPs. The results are haunting, saturnine ditties, with aquatic flourishes, mellow pacing, and celestial soundscapes that sound not unlike what you'd hear from SBTRKT. "Bolide" is one of the pair's strongest songs, featuring a beguiling, unintelligible sample mixed below Kaul's moan-worthy lyrics and Lam's syncopated, spiky drumming. Kllo opens for fellow Aussies RÜFÜS DU SOL, who specialize in the art of irresistible dance music. ***Jessie Schiewe***

Francisco, 415-800-8782. Big Light, w/ The Dirty, Rick Barry, 9 p.m., $12.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. The Japanese House, w/ The Big Moon, DJ Aaron Axelsen, 9 p.m.-2 a.m., $12-$14.

Slim's: 333 11th St., San Francisco, 415-255-0333. CRX, w/ Dead Heavens, Streets of Laredo, 9 p.m., $16.

DANCE

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. Phutureprimitive + Bluetech, w/ Saqi, Mihkal, Joe Muscatello, 9 p.m.-2 a.m., $15, 1015.com/events/12-03-2016/phutureprimitive-2/.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Leisure," w/ DJs Aaron & Omar, first Saturday of every month, 10 p.m., $8, www.popscene-sf.com.

Codeword: 917 Folsom St, San Francisco. Boy Division, SF's Queerwave Dance Party! The spot to celebrate decades of music from classic New Wave and Britpop to contemporary Electro - with plenty of room to dance and mingle. Everyone is welcome!, first Saturday of every month, 9:30 p.m.-2:30 a.m., $5-$8, 415-626-1409, www.facebook.com/boydivisionsf/.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Bootie S.F.," 9 p.m., $10-$20, bootiesf.com.

El Rio: 3158 Mission, San Francisco, 415-282-3325. "Hard French," w/ DJs Carnita & Brown Amy, first Saturday of every month, 2 p.m., $7, hardfrench.com.

The Empire Room: 555 Golden Gate, San Francisco. "Empire Ballroom," 9 p.m., $20 before 11 p.m., empireballroomsf.com.

The EndUp: 401 Sixth St., San Francisco, 415-646-0999. "Ibiza Day Club," 2 p.m., ibizadayclub.com; "Rel8," first Saturday of every month, 10 p.m.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Holy Cow Saturday, Enjoy your favorite Hip Hop & Club Hits at high volume!, 10 p.m.-2 a.m., Free.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Infusion Saturdays," 10 p.m.-2 a.m., $10.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Bounce!," 9 p.m., $3.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. "The Prince & Michael Experience," w/ DJ Dave Paul, first Saturday of every month, 9 p.m., $5, www.bombhiphop.com/PvsM.html.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Saturgay," w/ DJ Stanley Frank, 9 p.m.-2 a.m., Free before 10pm, $3 after.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Spitroast," first Saturday of every month, 9 p.m.

The Stud: 399 Ninth St., San Francisco, 415-863-6623. "Go Bang!," w/ DJs Sergio Fedasz, Steve Fabus, Prince Wolf, and guests, first Saturday of every month, 9 p.m., $10 (free before 10 p.m.), gobangsf.com.

Underground SF: 424 Haight, San Francisco, 415-

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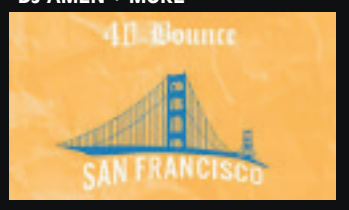

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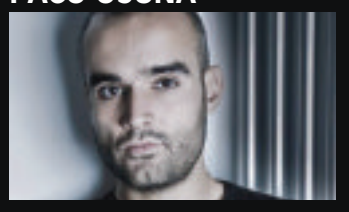

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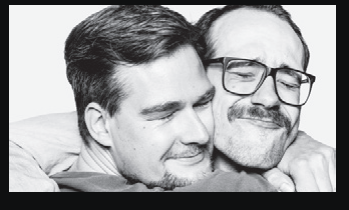

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864-7386. "Push the Feeling," w/ residents Yr Skull & Kevin Meenan, first Saturday of every month, 9 p.m., facebook.com/pushthefeeling.

HIP-HOP

Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "Candy Rain," first and third Saturday of every month, 10 p.m., $3.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Cameo Fridays, Hip-hop from the 80's, 90's, and today's Top 40, 10 p.m.-2 a.m., theholycow.com.

John Colins: 138 Minna, San Francisco, 415-512-7493. "I Love The City," w/ DJs Sean G & Z-Mo, first Saturday of every month, 10 p.m.

The Lister: 77 Cambon Drive, San Francisco, 415-584-4445. 80's and 90's Throwback Party, w/ DJs and MCs, 9 p.m., Free.

ACOUSTIC

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6 p.m., free.

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Damir, 8 p.m.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. "Americana Jukebox," first Saturday of every month, 9 p.m., $6-$10, shelbyashpresents.net.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Kamikaze Butterfly, 7 p.m.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. The Robert Stewart Experience, 9 p.m.

INTERNATIONAL

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. "Pura," 9 p.m., $20, puraclub.com.

Balancoire: 2565 Mission, San Francisco, 415-920-0577. Tango Brunch, 11 a.m., $10 for tango lesson (free dance after 1 p.m.).

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Caffe Trieste: 601 Vallejo, San Francisco, 415-392-6739. Caffe Trieste Saturday Concert, 2 p.m.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., $5-$10.

Space 550: 550 Barneveld, San Francisco, 415-550-8286. "Club Fuego," 8 p.m., facebook.com/pages/Club-Fuego-Space-550/216021538521870.

BLUES

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Blind Lemon Pledge, first Saturday of every month, 7 p.m., free.

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Billy Big Daddy Cade's Tribute to the King, Fri., Dec. 2, 7:30 & 10 p.m.; Sat., Dec. 3, 7 & 9:30 p.m.; Sun., Dec. 4, 7 & 9 p.m., $24.

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Jonny Zywiciel, 9 p.m.-midnight, $10, boomboomtickets.com/event.cfm?id=249520&cart; Dragon Smoke After Party, 11:59 p.m., $20, boomboomtickets.com/event.cfm?id=251704&cart.

Lou's Fish Shack: 300 Jefferson, San Francisco, 415-771-5687. Willie G, 8 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. The Jukes, first Saturday of every month, 4 p.m.; Daniel Castro, first Saturday of every month, 9:30 p.m.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

Sarah McColgan

R&B

RO JAMES

With Maxwell and Mary J. Blige, at 7 p.m., Wednesday, Dec. 7, at Oracle Arena. $39.50-$149.50; ticketmaster.com

My entree to the R&B singer Ro James came through his highest-charting song and his first single to be released from a major label, "Permission." Over a looped keyboard melody, the track showcases the 24-year-old's slinky-smooth vocal chops, as he attempts to woo an unidentified woman into giving him her permission to do who knows what. Like his contemporaries BJ the Chicago Kid and Eric Bellinger, most of James' songs revolve around topics of love, seduction, and romance, without ever getting too lewd or louche. Young though he may be, James has been hacking away at the walls of the music industry for a while now, penning songs for R&B singer Miguel, whom he met via Myspace in his late teens, before performing around New York with fellow artists Wynter Gordon and Luke James. ***Jessie Schiewe***

FUNK

Mezzanine: 444 Jessie, San Francisco, 415-625-8880. Lee Fields & The Expressions, w/ Lady Wray, Holy Hive, 9 p.m., $25.

SOUL

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, and Paul Paul, first Saturday of every month, 10 p.m., $10 ($5 in formal attire).

SUNDAY, DEC. 4

ROCK

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Railgun, w/ The Fixins, The Road Vikings, Face the Pain, 8 p.m., $7.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Big Top," 9 p.m., free.

The Edge: 4149 18th St., San Francisco, 415-863-4027. "Kick It!: '80s at 8," w/ DJ MC2, 8 p.m.

The EndUp: 401 Sixth St., San Francisco, 415-646-0999. "Sundaze," 1 p.m., free before 3 p.m; "BoomBox," first Sunday of every month, 8 p.m.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free, staminasundays.com.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Holy Sundays, Day and night club party, Sundays, 3-9 p.m.

The Knockout: 3223 Mission, San Francisco, 415-550-6994. "Sweater Funk," 10 p.m., free, facebook.com/sweaterfunk.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Jock," Sundays, 3-8 p.m., $2.

MatrixFillmore: 3138 Fillmore, San Francisco, 415-563-4180. "Bounce," 10 p.m., facebook.com/BounceSundays.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Time Machine," w/ DJ Rotten Robbie, first Sunday of every month, 6 p.m., $5 after 7 p.m.

Slide: 430 Mason, San Francisco, 415-421-1916. "Replay Sundays," 9 p.m., free.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. "Return of the Cypher," 9:30 p.m., free.

Double Dutch: 3192 16th St., San Francisco, 415-503-1670. "Select Sundays," w/ DJs Lando1 & Natural, 10 p.m.

El Rio: 3158 Mission, San Francisco, 415-282-3325. "Swagger Like Us," w/ resident DJs dav0 & boy_friend, first Sunday of every month, 2 p.m., swaggersf.com.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.

The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco, 415-970-0012. The Hot Baked Goods, first and third Sunday of every month, 6 p.m., free; Kally Price Old Blues & Jazz Band, first Sunday of every month, 9 p.m., $7-$10.

Brenda's French Soul Food: 652 Polk, San Francisco, 415-345-8100. Gaucho, Sundays, 5-8 p.m., Free, www.gauchojazz.com.

Doc's Lab: 124 Columbus, San Francisco, 415-649-6191. Electric Squeezebox Orchestra, 6 p.m., $10.

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. Live Jazz at The Elite Cafe, Thursdays, 6:30-9:30 p.m.; Sundays, 5:30-8:30 p.m., Free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. Sunday Sessions, 10 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Lavay Smith & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco, 415-285-3369. Savanna Jazz Jam with Eric Tillman, Danny Castro, and Nick Fishman, 7 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Brazil & Beyond," 7 p.m., free.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. "Spill the Wine," w/ DJs Vinnie Esparza, Guillermo, and Slopoke, first Sunday of every month, 5 p.m., free, www.popssf.com/.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. The Balkan Evening, 8:30 p.m.

Thirsty Bear Brewing Company: 661 Howard, San Francisco, 415-974-0905. The Flamenco Room, 7:30 & 8:30 p.m.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Billy Big Daddy Cade's Tribute to the King, Fri., Dec. 2, 7:30 & 10 p.m.; Sat., Dec. 3, 7 & 9:30 p.m.; Sun., Dec. 4, 7 & 9 p.m., $24.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. The Luxomatics, 6 p.m., free, facebook.com/TheLuxomatics.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Blues Power, 4 p.m.; P.A. Slim, first Sunday of every month, 9:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Bohemian Knuckleboogie, 8:30 p.m., free.

Swig: 571 Geary, San Francisco, 415-931-7292. Sunday Blues Jam with Ed Ivey, 9 p.m., free, facebook.com/swigjam.

COUNTRY

Space 550: 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

SOUL

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. Dimension, w/ DJs Justin & Kurt. Technicolor sounds: soft vinyl soul, first Sunday of every month, 10 p.m.-2 a.m., Free.

MONDAY, DEC. 5

ROCK

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. Damir, 10 p.m.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Opulence," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., $3-$5, www.deathguild.com.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free, www.motownonmondays.com.

Oasis: 298 11th St., San Francisco, 415-985-4442. "Beat It!: An '80s Night," 8 p.m., free.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Sissy Bar," w/ resident DJs Bubbles & Christina, first and third Monday of every month, 9 p.m., free, facebook.com/SissyBarSF.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco, 415-970-0012. The Alabama Bowties, first Monday of every month, 9 p.m., free.

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Open Mic with Brendan Getzell, 8 p.m., free.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Peter Lindman, 4 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, Mondays, 6 p.m.; Tuesdays, 6 p.m.; Wednesdays, 6 p.m., free.

Comstock Saloon: 155 Columbus, San Francisco, 415-617-0071. Gaucho, Mondays, Fridays, 8-11 p.m., Free, www.gauchojazz.com.

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cisco, 415-397-5397. Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. Le Jazz Hot, 7 p.m., free.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "The Monday Make-Out," Local ensembles push the boundaries of jazz — and sometimes even sound itself — in a free whirlwind of improvisational whimsy., first Monday of every month, 8 p.m., Free, bayimproviser.com.

Mr. Tipple's Recording Studio: 39 Fell St, San Francisco, 415-851-8560. Le Jazz hot, @ **Mr. Tipple's Recording Studio**, 39 fell street , Parisian Gypsy Jazz. Craft Cocktails, Food til late., Mondays, 7-10 p.m. Continues through Dec. 26, Free.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Steve Nelson Trio Jam Session, 8 p.m.

INTERNATIONAL

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. SalsaCrazy Dance Night, w/ lessons by Evan Margolin, 7 p.m., $60/four weeks, www.dancesf.com.

REGGAE

Skylark Bar: 3089 16th St., San Francisco, 415-621-9294. "Skylarking," w/ I&I Vibration, 10 p.m., free, facebook.com/ivibesound.

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Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6:30 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. The Bachelors, 9:30 p.m.

KARAOKE

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. Karaoke Night, hosted by Wesley Curtis, 8 p.m.-midnight.

TUESDAY, DEC. 6

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Night Moves, w/ Haley Bonar, Heart Of The Whale, 9 p.m., $12-$14.

Slim's: 333 11th St., San Francisco, 415-255-0333. Pere Ubu, w/ Obnox, 8 p.m., $25.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 415-441-2922. "High Fantasy," w/ DJ Myles Cooper, drag performances, more, 10 p.m., $5, facebook.com/highfantasy.

Beaux: 2344 Market, San Francisco, 415-863-4027. "Cock Shot," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Sequence," 18+ dance party, 9 p.m., $7-$10, sequence-sf.com.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Startup Tuesdays," 10 p.m., free with RSVP.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. "Soundpieces," 10 p.m., facebook.com/soundpieces.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. "Music Therapy," w/ DJ Clave, 9 p.m.-1:30 a.m., Free.

Swig: 571 Geary, San Francisco, 415-931-7292. "BoomSwing Tuesdays," w/ DJ Tyler Ryan, 9 p.m., free, mixcloud.com/DJTR.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Shelter," 10 p.m., free, www.facebook.com/shelter.sf.

HIP-HOP

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Phat Tuesday," w/ DJs Scotty Fox & Clinton Lee, 8 p.m., free.

ACOUSTIC

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. The Crow Eaters, 7 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, Mondays, 6 p.m.; Tuesdays, 6 p.m.; Wednesdays, 6 p.m., free.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Smith Dobson, 10 p.m., free.

Raven: 1151 Folsom, San Francisco, 415-431-1151. Live Jazz, Live jazz music and drink specials., 9 p.m.-2 a.m., Free, 415-431-1151.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. West Side Jazz Club, 4:30 p.m.

Verdi Club: 2424 Mariposa, San Francisco, 415-861-5048. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., $12-$15, tuesdaynightjump.com.

INTERNATIONAL

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Salsaholic," Tuesdays, 7-10 p.m., free.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., $5 (free before 9:30 p.m.), undergroundnomads.com.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 415-671-8081. "Echale Mas Salsa," 8 p.m., free ($10 with salsa lessons), playasf.com.

REGGAE

Milk Bar: 1840 Haight, San Francisco, 415-387-6455. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m., $5, jahwarriorshelter.net.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Bay City Blues, w/ special guests, 7:30 & 9:30 p.m., $20.

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6:30 p.m.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. The Stan Erhart Band, 10 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. G.G. Amos Duo, 4 p.m.; Lisa Kindred, first Tuesday of every month, 9:30 p.m.

FUNK

Griz at Bill Graham Civic Auditorium, Nov. 26, 2016.

Christopher Victorio

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Funky Tuesdays, w/ Project Queue, Stefanie Keys, and The Neal Roston Band, first Tuesday of every month, 8 p.m., $7.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. MSK.fm, first Tuesday of every month, 9 p.m., $5.

SOUL

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Marc E. Bassy, w/ Bobby Brackins, 8 p.m.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "Slow Jams," w/ DJ Primo & friends, first and second Tuesday of every month, 9:30 p.m.; fourth and Last Tuesday of every month, 9:30 p.m., free, (415) 647-2888.

ROCK

Uptown Nightclub: 1928 Telegraph, Oakland, 510-451-8100. Two Piece Tuesdays, A weekly event featuring live music, delicious cocktails and Taropy with Miss Ginger., Tuesdays, 7-10 p.m., Free.

WEDNESDAY, DEC. 7

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. The Well, w/ Beastmaker, R.I.P., DJ Rob Metal, 9 p.m., $10.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Pussy Party," w/ Sasha, Ms. Jackson, and guests, 9 p.m., free, facebook.com/pssypartysf.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30 p.m., $7-$10, facebook.com/bondageagogoSF.

City Nights: 715 Harrison, San Francisco, 415-339-8686. "EPR," 18+ dance party, 9 p.m., $10-$20, eprlife.com.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Housepitality," 9 p.m., $5-$10, www.housepitalitysf.com.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "WCW Wednesdays," 10 p.m.-2 a.m., $10.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Juicy," 9 p.m.-2 a.m., Free.

OMG: 43 Sixth St., San Francisco, 415-896-6374. Stitch - Happy Hour, Nu-disco and deep house happy hour with DJ Peter Noble (Tight Pants) featuring special fashion related events, Wednesdays, 6-8 p.m., free, clubomgsf.com.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Wayback Wednesday," w/ DJ Mark Andrus, 8 p.m., free.

Wish: 1539 Folsom, San Francisco, 415-278-9474. Soundscapes, w/ CJL, Anton, DJ Ansari, Soul Shadow, 7 p.m.-2 a.m., Free, 415-496-9530, https://www.facebook.com/events/220607898363038/; "EQ Wednesdays," 10 p.m., free.

ACOUSTIC

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Jeanie & Chuck's Bluegrass Country Jam, first Wednesday of every month, 9 p.m., free.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Zach Brough & Friends, 4 p.m.

Slim's: 333 11th St., San Francisco, 415-255-0333. Griffin House, w/ Ismay, 8 p.m., $21-$23.

JAZZ

Amnesia: 853 Valencia, San Francisco, 415-970-0012. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Cat's Corner," 9 p.m., $10.

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, 6 p.m., free. Terry Disley's Rocking Jazz Trio, Mondays, 6 p.m.; Tuesdays, 6 p.m.; Wednesdays, 6 p.m., free.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Patrick Wolff, 10 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, Fridays, 7:30 p.m.; Wednesdays, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. David Byrd and Byrds of a Feather, Wednesdays, 7-10 p.m., Free.

Savanna Jazz: 2937 Mission St., San Francisco, 415-285-3369. Abe Imansia Jazz Group, Wednesdays, 7:30-11:30 p.m.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 415-616-6916. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Baobab!," timba dance party with DJ WaltDigz, 10 p.m., $5.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Latin Lounge," Wednesdays, 5-10 p.m.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 415-671-8081. "Bachatalicious," 7 p.m., $5-$10, playasf.com.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Chris James & Patrick Rynn, 7:30 & 9:30 p.m., $20.

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6:30 p.m.

The Pour House: 1327 Polk, San Francisco, 415-440-7662. Ron Kemp, 7-10 p.m., Free, 415-440-7662, www.sfpourhouse.com.

KARAOKE

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Karaoke with KJ Paul, 9:30 p.m., free.

The Lister: 77 Cambon Drive, San Francisco, 415-584-4445. Wednesday Karaoke, 9 p.m.-1 a.m.

SOUL

Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "The 45 Slew," w/ resident DJs Micah Aza & Al Lover, first and third Wednesday of every month, 10 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Freddie Hughes & Chris Burns, Every other Wednesday, 7:30 p.m., free.

Griz at Bill Graham Civic Auditorium, Nov. 26, 2016.

Christopher Victorio

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SAVAGE LOVE QUICKIES

by Dan Savage

My boyfriend of almost two years is wonderful, and we have had very few issues. But there is one thing that has almost been a deal breaker. He fiddles with his penis almost constantly—in front of me and in front of our roommates. I've confronted him about it a number of times. He said he should be able to fiddle with his dick in every room of the house if he wants to and he should feel comfortable doing so. I told him that he is being "comfortable" at the expense of the comfort of those around him. We've had a number of confrontations about this, and he does it a lot less, but he still does it. If he doesn't stop when I tell him to, I just leave the room. My question to you: Is this behavior unacceptable or am I being unreasonable?

Frustrated With The Fiddling

Until a few weeks ago, I would have said that neo-Nazis sieg-heiling around Washington, DC, was unacceptable and any elected official or pundit who didn't immediately condemn neo-Nazis would be finished politically and professionally. But it turns out that neo-Nazism is just another example of IOIYAR—"it's okay if you're a Republican"—and relativism reigns.

In other words: "Unacceptable" is a relative concept, FWTF, not an objective one.

That said, FWTF, I don't think you're being unreasonable: Fiddling with your dick in every room of the house is inconsiderate and childish. It sounds like you're doing a good job of socializing your boyfriend—better late than never—and I would encourage you to keep it up.

I'm a straight man in a mostly healthy marriage. Our sex life is average, which I understand is better than some people can hope for, and we communicate well. For example, I felt comfortable admitting to my wife a few weeks ago that I would like more blowjobs. She in turn felt comfortable admitting to me that she would prefer if I showered more often. So we made a deal: I would shower every day and she would blow me twice a month. But the first month came and went with no blowjobs in sight. I've showered every single day. Should I bring this up to her?

Bathe Longer Or Withhold Sex

Your wife doesn't wanna suck your cock, BLOWS, squeaky clean or stinky cheese. I would recommend outsourcing non-birthday blowjobs—if your wife is okay with that, BLOWS, which she won't be.

I'm a mid-30s bi woman in an incredible poly marriage with a bi guy. A few months ago, I learned that one of my closest friends (also poly) has a crush on me. I also have always had a crush on him. My crush-friend needed to ask his other partners how they felt about him being involved with me. Three months have gone by, and he's not yet told me how his other partners feel. One of those partners is under a lot of stress—not the best time to bring up potential new partners to her—but my friend has dated other people in the past three months. I think if he really wanted to do something with me, he would have asked by now. I know you can't ask someone to give you closure. I've also got a shit ton of pride that prevents me from asking him directly how he feels. Should I just move on?

Confused And Pathetic

Yup.

I am a queer trans woman in my mid-20s, and I am in a monogamous relationship with a queer cis woman. We have been dating for about three months now. We have had an absolutely amazing sex life since day one, except for one caveat: She has never in her life had an orgasm. For most of the time she has been sexually active, she has felt ambivalent about getting off. It has only been in the past month that she has started feeling a "sexual awakening," as she calls it. We have been making progress, but she has been having issues with getting caught up in her head when I am pleasuring her. This has been causing dysphoric feelings for her. We have had a few discussions about what we can do about the situation, but we are feeling lost. We know there isn't going to be a quick fix, but what do we do about this?

Confused And Nervous Truly Can't Overcome Much Exasperation

Pot.

I've been in a long-term relationship with the girl I'm going to marry. While I've had a few relationships in the past, she has had only one other relationship before me, who also happened to be her only other sexual companion. My girlfriend is very vanilla in the bedroom, which is fine for me, but the issue is that currently the only way for her to have an orgasm is to grind (dry hump) on my boxer shorts until she climaxes. This obviously causes her a little bit of embarrassment, along with some heavy rug burn on both of our ends. My question for you: Is there any toy or something that may help with this?

Girlfriend Dryly Humping

Pot and sex toys—they might not help, but they couldn't hurt.

I'm a woman with a small build who has never had children. During sex, my current partner frequently says, "Squeeze your pussy," as in he expects me to do Kegel exercises during sex (and hold it), which I will not do because it's not pleasurable for me to tense up like that during sex. He doesn't have the biggest or the smallest dick I have ever had, and I have never had this comment before. I have actually been told many times how "good and tight" I feel. We both enjoy anal, so we tried that. Same request: "Squeeze." I have no abnormalities. I'm not sure if there is a work-around for this, other than doing Kegels every minute of my life. Help!

Sex Partner's Annoying Requests

You have two options: You can tell your current sex partner you aren't going to "squeeze" his dick with your pussy or your ass, as the sensation isn't pleasurable for you, or can you lie to him. Tell him you're squeezing your pussy/ass—you're squeezing so hard—without actually squeezing your pussy/ass. Odds are good he'll notice a difference even if you're not doing anything differently, SPAR, so great is the power of suggestion.

I had to write after reading your recent Savage Love Letter of the Day from a woman who spotted a friend's husband on Tinder and didn't know whether she should say something to her friend. My (single and tindering) friend has been mistaken for his identical (married and non-tindering) twin brother more than once on the app. They live in Seattle and Los Angeles, and so most people in their lives don't realize they have a twin. My friend has freaked out his sister-in-law's friends by popping up on their Tinder feed. It came out after the sister-in-law posted a photo of the twins together on social media and multiple people expressed extreme relief that her husband was not a cheater but an identical twin!

Deluded Acquaintances Needed Answers

Thanks for sharing, DANA!

On the *Lovecast*, Dan chats with the kinksters from the *NoSafeWord* podcast: savagelovecast.com.

E-mail Dan Savage: mail@savagelove.net
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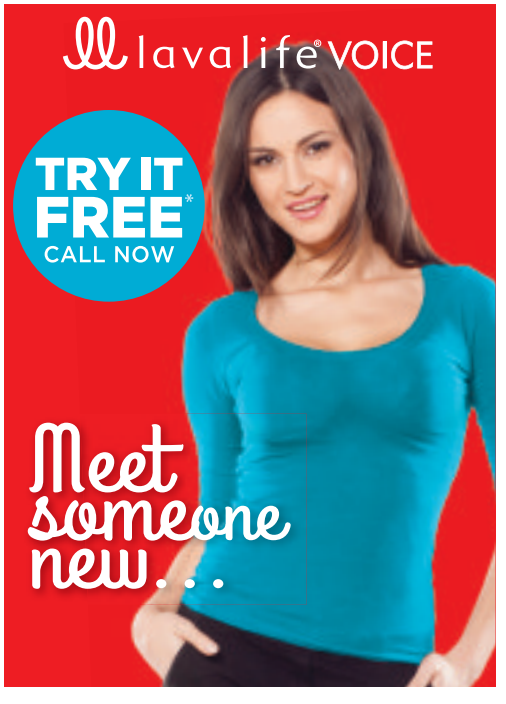

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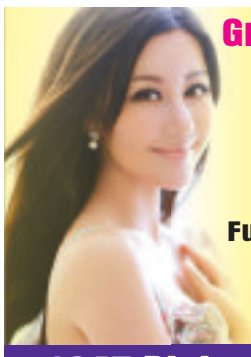

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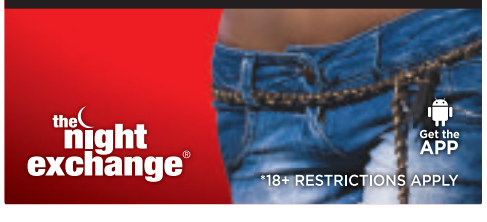

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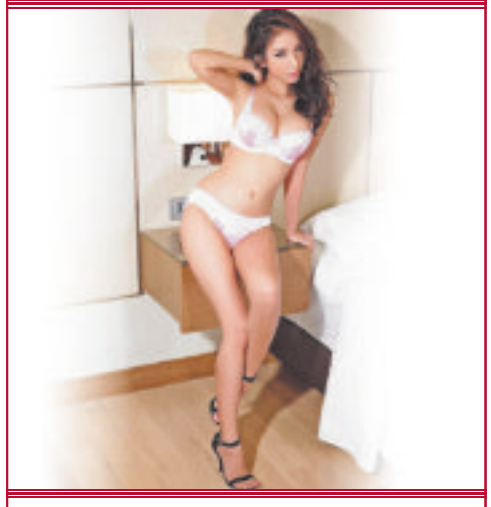

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FICTICIOUS BUSINESS NAME

FICTITIOUS BUSINESS NAME STATEMENT
File No. A-0373466-00
Fictitious Business Name(s): **Lucky Cat Design Company**, 2411 Chestnut St. #304, San Francisco, CA 94123, County of San Francisco
Registered Owner(s): Sarah Wohl, 2411 Chestnut St. #304, San Francisco, CA 94123
The business is conducted by: an individual
The registrant commenced to transact business under the fictitious business name or names listed above on not applicable
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Sarah Wohl
This statement was filed with the San Francisco County Clerk on November 14, 2016
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
11/24, 12/1, 12/8, 12/15/16
CNS-2947518#
SAN FRANCISCO WEEKLY

FICTITIOUS BUSINESS NAME STATEMENT
File No. A-0373167-00
Fictitious Business Name(s): **James Everett Media,** 1307 Gateview Ave., Unit E, SF, CA 94130, County of San Francisco
Registered Owner(s): James Everett Johnson, 1307 Gateview Ave., Unit E, SF, CA 94130
The business is conducted by: an individual
The registrant commenced to transact business under the fictitious business name or names listed above on 10/21/16
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ James Everett Johnson
This statement was filed with the San Francisco County Clerk on October 21, 2016
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
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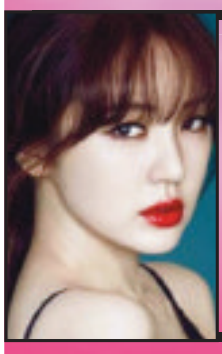
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